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CHARLES W. HAWTHORNE  
BY ARTHUR HOEBER

THE call to the arts is a curious one, but its appeal is irresistible. Nor place, condition or circumstance appears to have anything to do with it. Its summons is unmistakable. From the farm, the counting-house, the mansion and the trade bench come the recruits, and, once in the spell of the goddess, anything else is of little moment. Generally entrance into the profession means denial, vicissitudes, discouragement, disappointment and but modest recompense, but to the genuine artist these count as nothing in the joy of accomplishment, in the divine power of creation, and if these do not suffice, then, alas, the alarm was false and the sooner the mistake is rectified the better.

In the experiences of discouragement, of serious application, of denials and final recognition the career of most prominent men is similar. There are few who are born with the silver spoon and fewer still who arrive at the higher altitudes. Poverty, time out of mind, has been the incentive of the painter and the struggle against odds has only spurred him on to greater efforts. Charles W. Hawthorne has passed by this road without disillusionment, and it is interesting to note his accomplishments in the face of almost insurmountable difficulties. Youth, however, and splendid physical strength, hope and passionate love of one's profession are powerful factors in making for final success. To have faced obstacles and overcome them is to have acquired a certain capital of courage and resourcefulness, necessary attributes for arriving at the end sought. From Maine then, in 1890, came a lad of eighteen to this great city, feeling his mission in life was to paint pictures. His courage was greater than his financial resources, and as it was necessary to live in the meanwhile, many were the shifts to which the boy was put to gain the merest existence. Finally he was given a place in a shop where stained glass was made but where his part of

that art consisted largely in sweeping out the office. Then came the chance to try a design or two, and immediately it was perceived that he was quite as competent as some of the higher-paid workmen. Thus he was advanced in position, if not in salary, and thus he began to feel that he was at last on the road. A little while of this and the night schools found him working away after a day of labor that would have sent most lads to bed tired out. But there was a reserve force of strength here that was not to be denied; the man was a glutton for work and he went at it with a sole purpose, with a definite idea of what he wanted.

Finally, with his few savings, he entered the Art Students' League, counting every cent of expenditure and living the life of an ascetic. He was regarded by his fellow students as one who would make his mark, and he was induced to journey to the Shinnecock Hills and join the Chase class. He made his home there with some fishermen in a cabin and he painted on canvas that he made himself, for the pennies had still to be considered. Then he came back to town and managed the new school of which Mr. Chase was the head, and, a stray patron coming along, he began to find an outlet for his work, so that in another year he was enabled to make his way across the water and paint for a season in Holland. Now he returned to teach in the Chase school, and a prize, the second Hallgarten at the National Academy of Design, came his way, to be followed by the first Hallgarten later on. Minor awards at clubs were his and the jury at Worcester, in 1896, gave him the second prize, while at the Carnegie Institute, in Pittsburgh, he won an honorable mention in 1898. This official recognition demonstrated, at least, that the man was to be taken seriously in art, but apart from the satisfaction of encouragement the baubles meant little to Mr. Hawthorne and he went his way undisturbed by praise or blame.

Looking about for a permanent place to locate he was attracted by the charm of Cape Cod, settling in



## Charles W. Hawthorne

the quaint old village of Provincetown, where the life of the fisher people appealed to him, and the Portuguese colony there was immediately laid under tribute. The first *envois* to the exhibitions were some remarkable examples of still life, of fish and pots and pans, and these were laid in with unctuous brush, in a broad manner, with certainty and artistic feeling. One was conscious that a new colorist had appeared on the scene, a man who expressed himself with freedom, with originality and with no little charm. It was a new note that he sounded and it rang clear and true. Then he introduced the figure, always retaining some of the still life, and these interesting types of foreign Americans stood him in good stead. He caught them at their intimate occupations, with their boats, at the fish, along shore, and they were *sui generis*. But he gave more than the exterior representation of this people—he put soul into them, he portrayed their spiritual side as well as the physical, and they stood before one as real, tangible human beings, full of hope, ambition and the struggle for existence.

Again came a trip abroad and Mr. Hawthorne went to Venice, even as far as Sicily, painting landscapes, the people, finding inspiration in the many types there as he had at home. Now came experimenting in a technical direction, the serious study of the manner of the masters, a restless ambition to secure the best means wherewith to express himself. Some of the recent things he has brought back with him are, I believe, as fine technical achievements as have been recently done by any of his countrymen. He has chosen to work in tempera and

over this to superimpose oil, with capital results. One of his pictures, *The Return*, now in the collection of Mr. Hugo Reisinger, of New York, himself a prominent collector, has a sentiment rarely secured by modern men. The expression of the young lad is splendidly caught and is full of youth, hope and courage, while as craftsmanship it is unsurpassed. In *The Auctioneer* we have a type of the Provincetown fisherman that is to the life, while the painting is a veritable *tour de force*. One cannot mistake here the man's call to the arts, for the painter is obvious in every brush stroke.

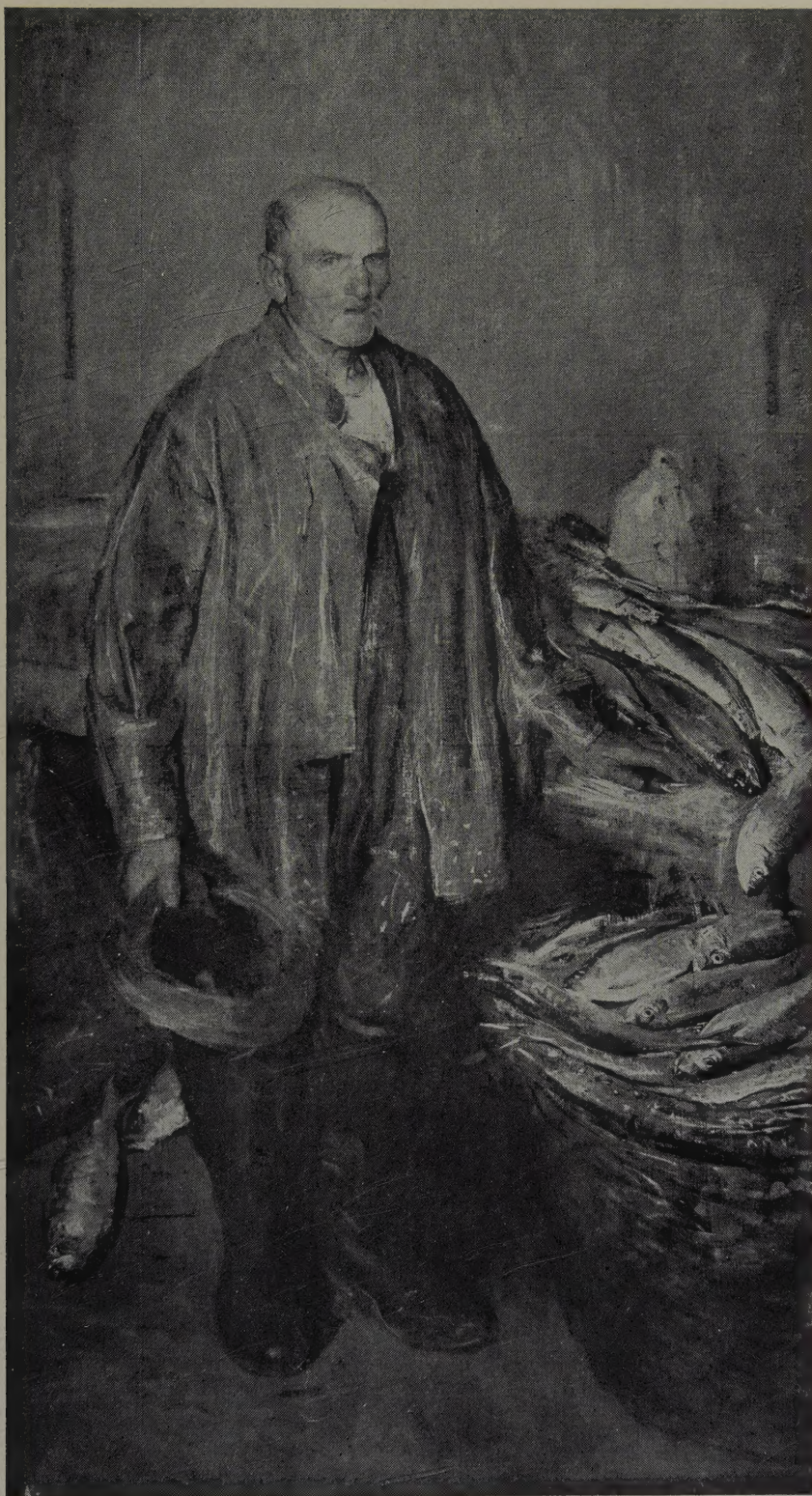
In tenderer vein are the portraits of the artist's wife and mother, two admirable transcripts of humanity, full of thought, of charm and beauty, of old age in one case, of youth and feminine loveliness in the other, and again, technically, there is little left to ask for. The portrait of Dr. Abbott again differs in its way from other work, though it is eminently suited to the theme, and the little Venetian *Lemon Girl* is a gem in its way. Mr. Hawthorne, however, is never for a moment lured away by his



THE LEMON GIRL

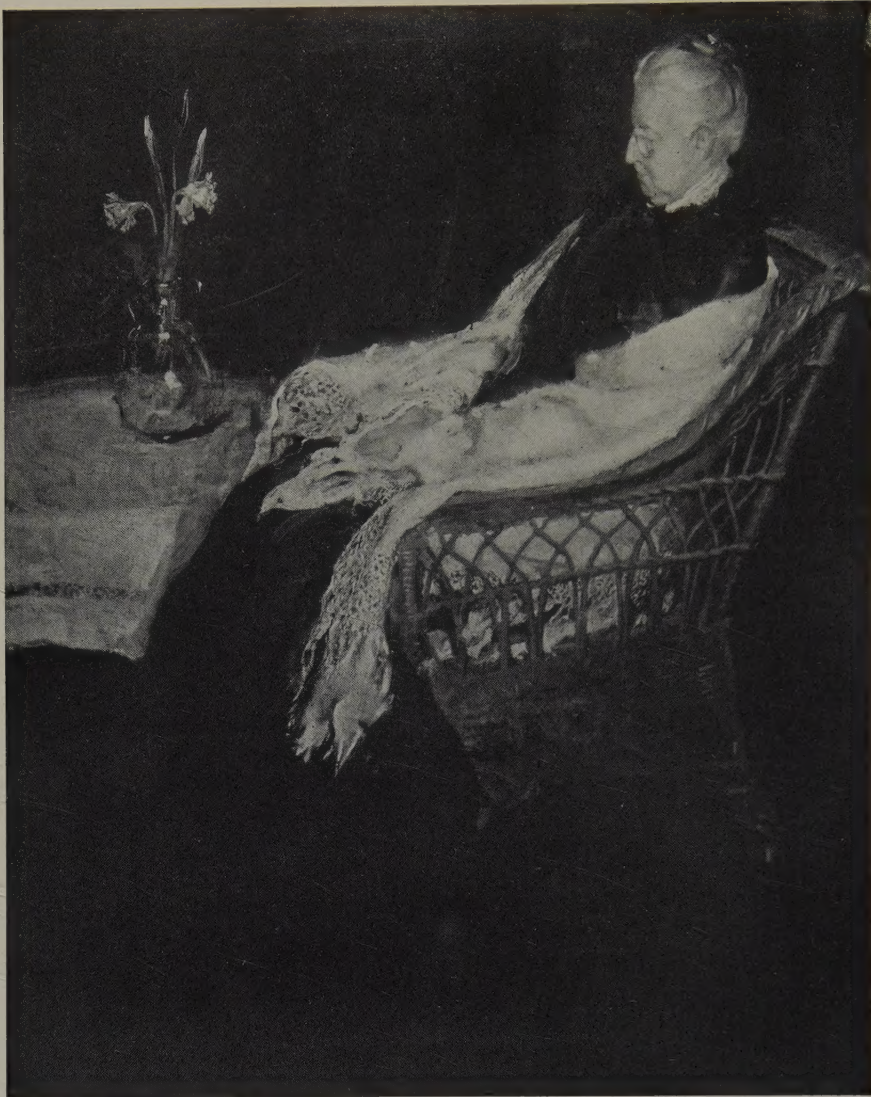
BY CHARLES W. HAWTHORNE





THE DOYEN OF THE FISH MARKET  
BY CHARLES W. HAWTHORNE





PORTRAIT OF MY MOTHER

BY CHARLES W. HAWTHORNE

technical facility—and few men possess it to a greater degree—from the psychological side of his sitters. To that he gives the most serious attention, searching profoundly, laboring intelligently, bending all his energies to the one end. Mr. Hawthorne is yet young, for he was born as late as 1872, and there has been sufficient encouragement to stimulate him to renewed efforts. That he will go farther in his art there is little cause to doubt. He represents the best tendencies in American advancement, in the development, if one may so say, of a native school, for he has painted mainly his own people—a healthy sign, one that makes for satisfactory results, since it is obvious one can better report the life and the times in which he lives, with which he is in sym-

pathy and in close touch, than the alien conditions which of necessity he must see only superficially. It is, therefore, reasonable to believe he has yet to give us the best that is within him. A. H.

MR. GEORGE A. HEARN has given to the Metropolitan Museum two pictures: *A Waterfall*, by J. H. Twachtman, and *The Pipe Dance*, by Ralph Albert Blakelock. The Museum has not hitherto owned a picture by Twachtman and the absence of his work from the collection has been keenly felt, says a writer in the *Bulletin*, by the great number of admirers of this sincere and sensitive painter. They will undoubtedly be satisfied with this picture, which shows the artist at his best.





MORNING CHOCOLATE  
BY CHARLES W. HAWTHORNE

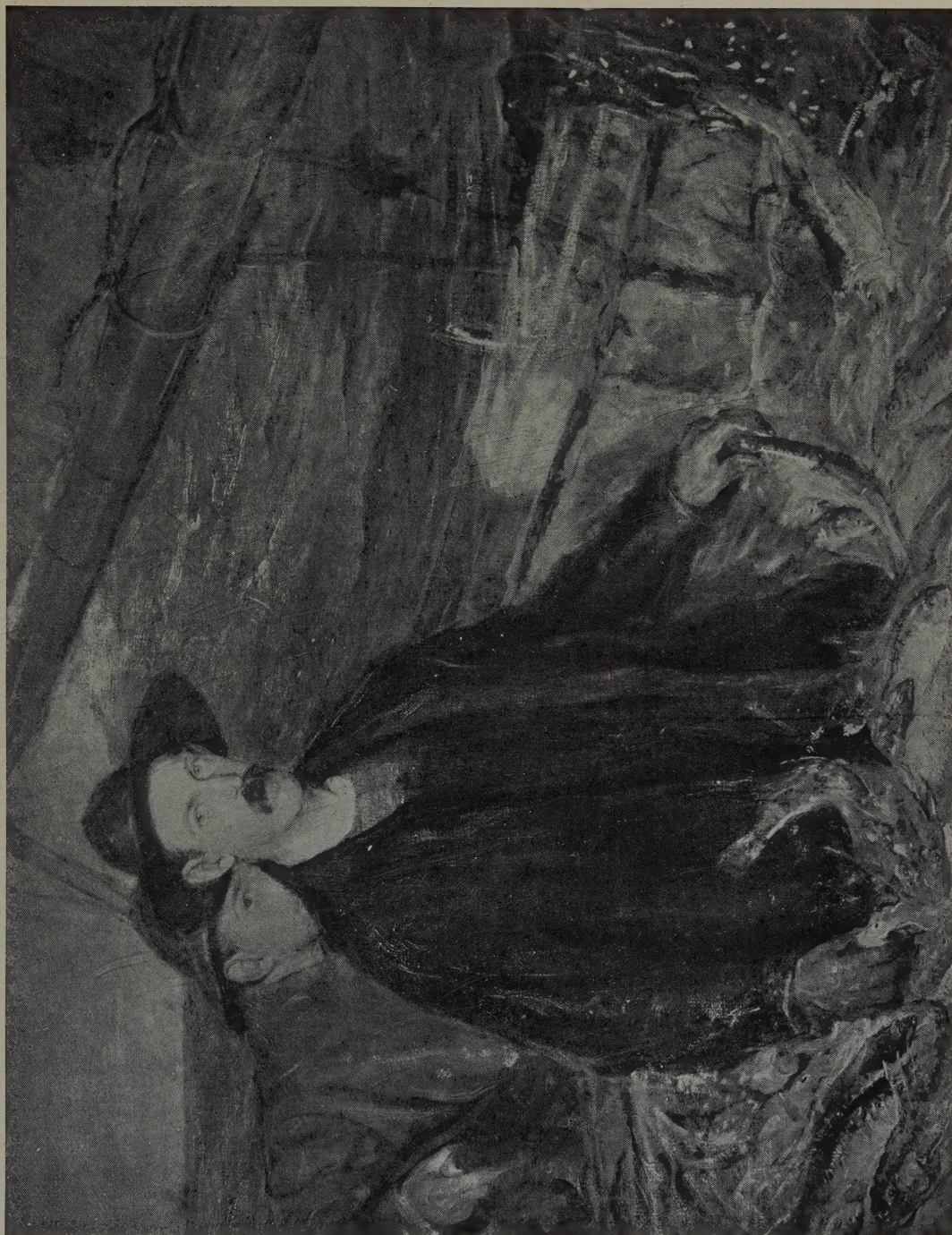




*Owned by Hugo Reisinger, Esq., New York*

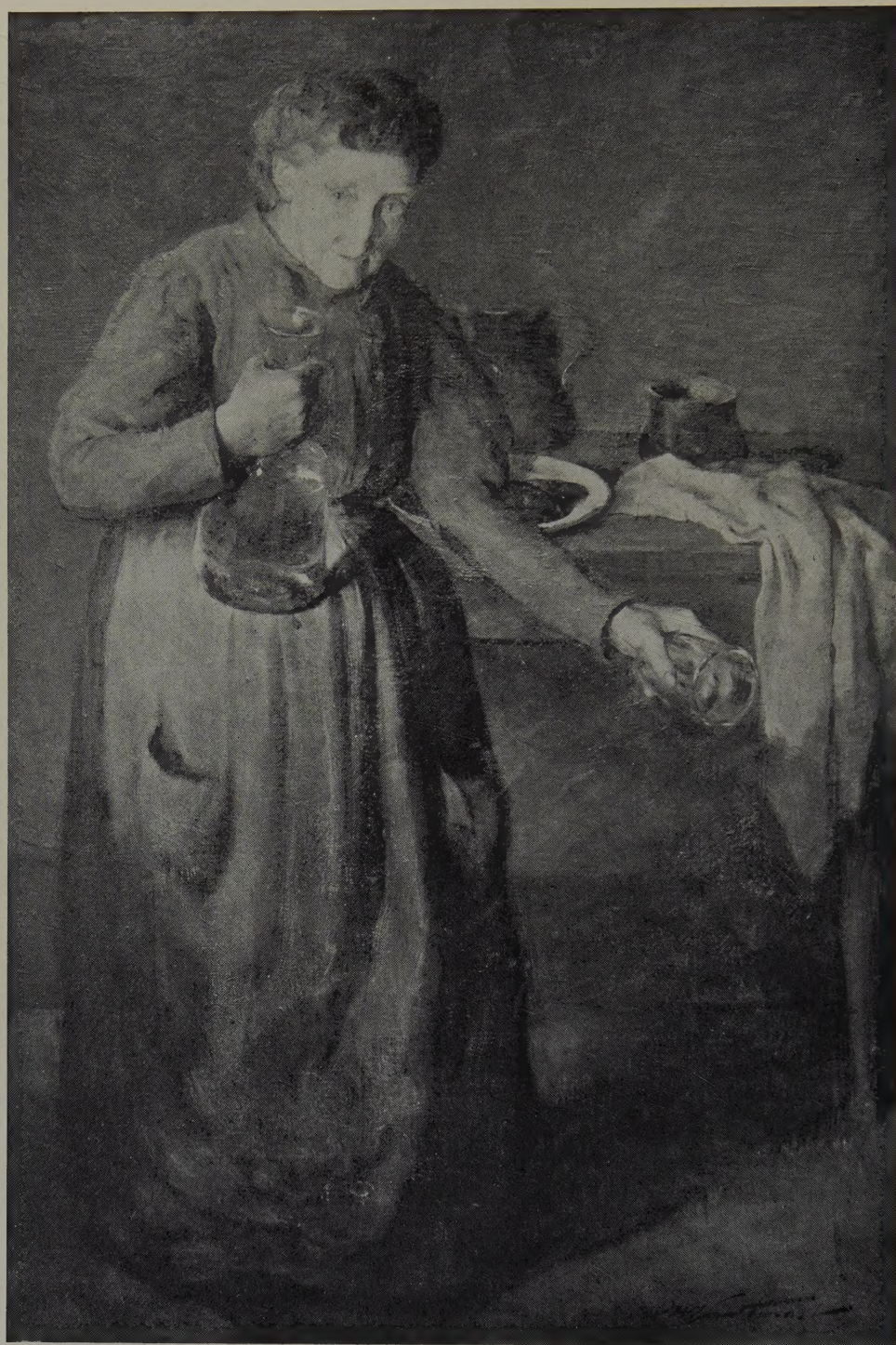
THE RETURN  
BY CHARLES W. HAWTHORNE





HOME WITH THE CATCH  
BY CHARLES W. HAWTHORNE





LA GIGIA DE L'AUBERGE  
BY CHARLES W. HAWTHORNE



RENÉ MÉNARD, PAINTER OF  
CLASSICAL LANDSCAPE. BY  
ACHILLE SEGARD.

OF imposing stature, with a thick black beard, broad forehead, sparkling eyes, in his glance an indefinable tenderness and power, which qualities indeed emanate from his entire personality, René Ménard dwells at the top of a lofty house in the Place du Panthéon. Beneath his windows there range themselves in a charming urban landscape the noble fane of the Temple, the square of L'Ecole de Droit, the Rue Soufflot, the library of Sainte Geneviève, and that peaceful quarter of the town on the threshold of which St. Etienne du Mont lifts its stately front.

That portion of the apartments which is open to visitors comprises three rooms, usually thrown into one: a small drawing-room, large studio, and a little dining-room. A portrait of Mme. Ménard and some sketches of the artist's children give an air of domesticity to an interior of an otherwise

literary and archæological appearance. Works of art, articles of vertu, and furniture all harmonise together and with the paintings by M. Ménard which hang upon the walls. These pictures give an impression of repose, of grandeur, of stillness, and almost always of poetry and ancient mythology. Some are inspired by a Grecian portico and the landscapes which may be surveyed from the summit of the Acropolis at Corinth, others again bring to mind the Temple of Segestus, the ruins of Agrigentum, or the Temple of Neptune at Pæstum. Others again depict for us a beautiful nude girl on the divine shores of Corfu, of whom one cannot say whether she be goddess or mortal. Here is a *Jugement de Paris*; here, in short, are pictures large and small, with no other subject than the sky, the clouds, and the fields of France, but from each of which emanates the sweetness, the serenity, and the poetry of the choicest gems of literature.

When I endeavour to analyse the reason why I have felt for so long this affection for M. Ménard's pictures, the belief grows upon me that it is because



"LE TROUPEAU"

BY RENÉ MÉNARD



## René Ménard

they afford me a pleasure analogous to that which formerly I felt in my travels in Egypt, in Greece, in Sicily, or in my studies of ancient authors. Before the landscapes of antiquity I find my sensations harmonising completely with Nature. The outlines, colours, and forms arouse in me, as it were, a continuance of their own vibration, a silent emotion, a lyric enthusiasm; and in such divine moments I feel myself in accord with the emotions, experienced in all ages in presence of similar scenes, which have ever moved men endowed with deep feeling.

Similarly, perhaps, in viewing the landscapes of Ménard—so intellectual, so pure, and so unconsciously imbued with an old-world sweetness—I feel myself in close touch with him. This may perchance be less directly the result of personal bias than because the same objects of admiration have attracted us—because as travellers we have been enamoured of the same ideals and found refreshment at the same everlasting springs of truth. Perhaps, too, the French spirit, and the complete harmony of these very modern works with our classical traditions, contribute, in no small degree,

to my great delight in them. Take such a picture as *Le Jugement de Paris*, and place it in the seventeenth-century room at the Louvre, and it would at once be found to be in entire harmony with the works of Poussin and Claude Gellée. There is not one, I believe, among our painters who is so unfeignedly and so classically French. Ménard has the qualities of the seventeenth century, the method, the logic, the deep but disciplined feeling, purity of style, perfect command of the art of composition, the finished and exquisite rhythm, the taste for the magnificent, and the dexterity of technique. Nothing is left to chance, all is perfectly balanced. Reason itself is here subservient to the finest sensibility.

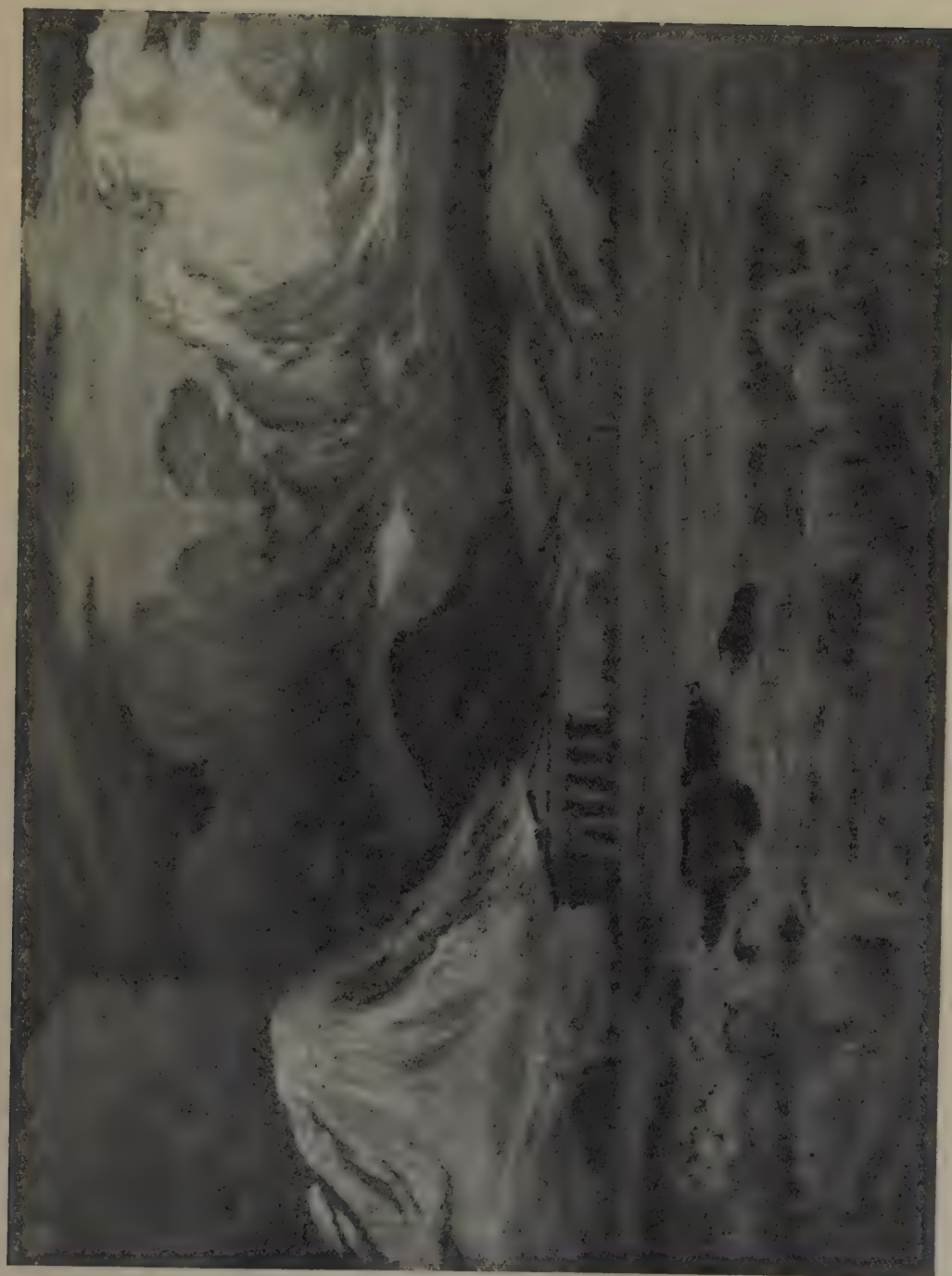
Strange as it may seem, it is not possible to divide M. Ménard's career into two or three periods, distinguished by different phases of his art. This is contrary to one's usual experience in dealing with an artist's work. The pictures gain little by little in purity of style, in simplicity, in delicacy of colouring, in intensity of æsthetic emotion, but they are all emphatically of exactly the same lineage, and almost



"SOIR ORAGEUX"

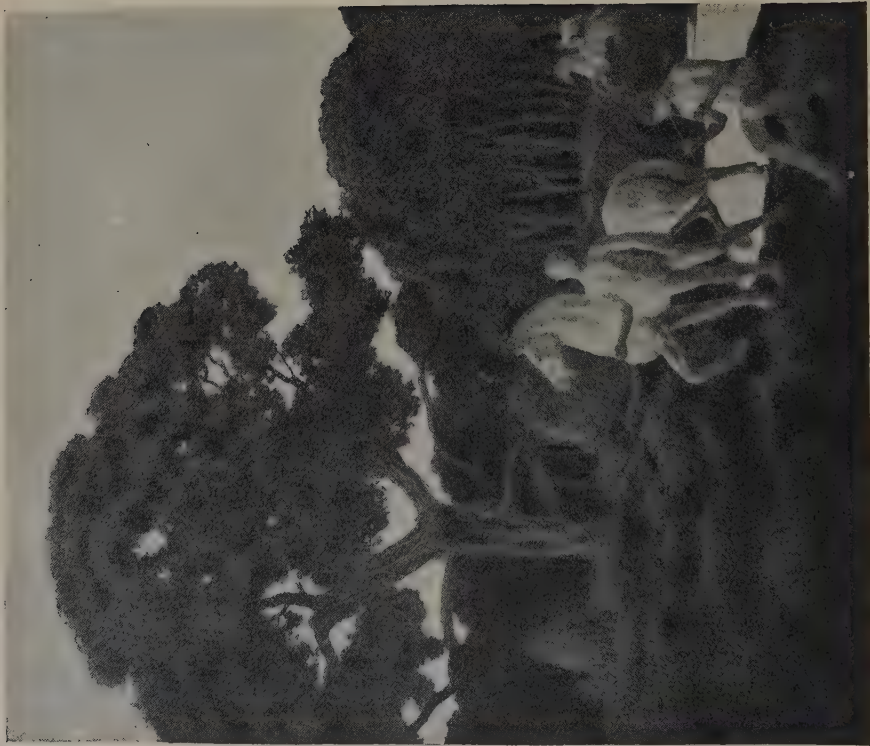
BY RENÉ MÉNARD





"PÆSTUM." FROM THE OIL PAINTING  
BY RENÉ MÉNARD





"L'ÂGE D'OR." DIPTYCH DESTINED  
FOR THE FACULTY OF LAW, PARIS  
BY RENÉ MÉNARD





"LA VIE PASTORALE." DIPTYCH  
DESTINED FOR THE FACULTY OF  
LAW, PARIS. BY RENÉ MÉNARD



## René Ménard

always run the gamut of the same colours. From start to finish the gradation is incessant, but the continuity is never severed. What incredibly unwearied ardour in the pursuit of the ideal, what unruffled strength, peace of mind, what surprising confidence in himself and reliance upon his own convictions, in an age when everyone is flying from one extreme to the other! From this point of view, M. Ménard is in truth not of our day.

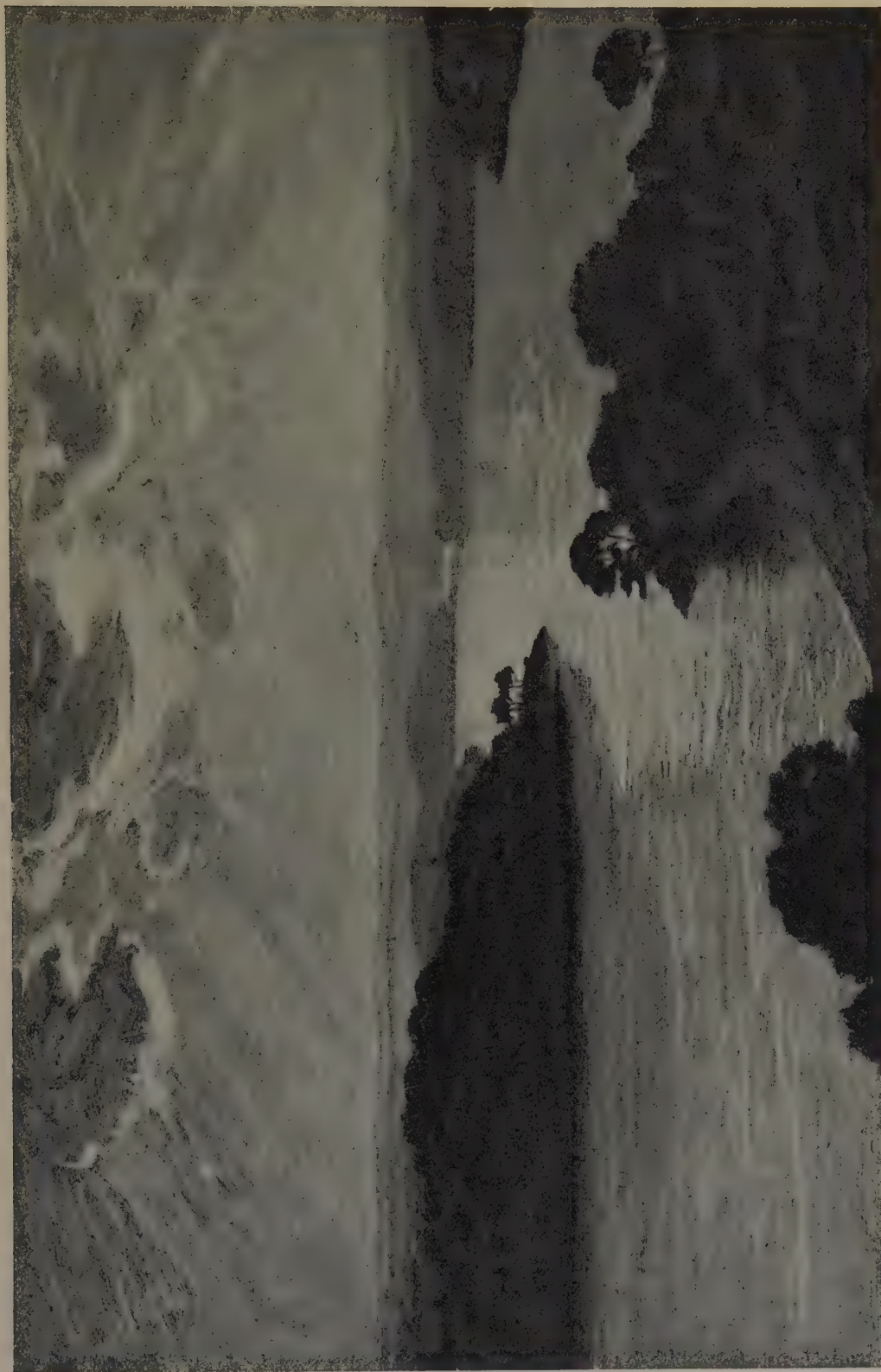
At present when one desires to feel oneself in harmony with our history, our hereditary tastes, and our classical traditions, how few artists are there upon whose work our eyes can rest with complete satisfaction. I picture to myself René Ménard, at that age when first one begins to *know oneself*, wandering alone through the galleries of the Louvre, and straying by preference, with no other guide than instinct, into those rooms where his feeling for order and method found that which pleased it most. He may not, perhaps, by any means have been most attracted by the work of Poussin and Claude Gellée, but, striving towards the same goal as these classic

painters before him laboured to attain, he became, consciously or not, their co-disciple and their emulator. The circle in which he moved helped greatly to give all their force to these pre-established tendencies. His father, who died at an early age, was Director of the École des Arts Décoratifs, and, as is well known, was a painter, the follower and friend of Troyon, of Corot, and of Daubigny. His grandfather was a bookseller and bibliophile in the Place de la Sorbonne, and his ancestry can be traced, free from alien influence, back to its source in the 18th century in peasant forbears, established in the Ile de France. On his mother's side the same intellectual lineage is to be found. Madame Ménard's father was a very well-read physician, nephew of M. Accarias, the eminent juriconsult, and his maternal ancestors were large landowners, from which class, indeed, most French families have sprung. Bear in mind also that in the continuous chain of the family there had already appeared, some sixty years before, a representative of the purest classical tradition. Louis Ménard, author of the "*Rêveries d'un païen mys-*



"CRÉPUSCULE"





"L'ESTUAIRE." FROM THE OIL  
PAINTING BY RENÉ MÉNARD





"LE SOIR"

BY RENÉ MÉNARD

tique," was the paternal uncle of René Ménard. His influence on *Le Conte de L'Isle* and on *Heredia* is well known. He imbued them with the spirit of the Greek writers. Hellenist and archæologist, he brought to bear on all his studies the most acute penetration.

Even though he did not read Greek, René Ménard, so to speak, breathed it in his family circle and in the air of France. In cosmopolitan Paris, from the cross-roads of inextricably confused influences, he made, unconsciously, a selection in accord with his innermost *ego*. Among so many dangerous influences he allowed himself to be swayed by those alone which he found compatible with his peace of mind. Instinct is truly a good guide when left untrammelled. How much better

is our individuality fostered when we set on one side that spiritual nourishment which, excellent in itself, often but disturbs and disorganises us in each particular. He saved himself from the dangers of such disunion by specialisation and by detailed and daily work. One is tempted to believe, when one sees the facile grace and simplicity of these perfect compositions, that they have been sedulously but nevertheless easily executed. Often when looking at them I have been reminded of the fluent charm of *La Fontaine's* fables or the delicate finish of a passage from *Racine*. But we know from their manuscripts and corrected sheets, as well as the testimony of contemporary writers, of what careful work and enduring patience this smooth sweet verse must have been the final outcome. When one



## René Ménard

looks at M. Ménard's sketch-books and innumerable drawings one finds testimony similar to that of these manuscripts—so many erasures, so much re-drawing, so many new beginnings. One finds among these sketches the same tree drawn, perhaps, twenty or thirty times with such scrupulous detail that one would say it had been copied branch by branch and leaf by leaf. Endless studies of cloud effects, portions of ruins, or of little valleys are to be found among the numberless pages of his portfolio. And with regard to the nude model, one conjectures that each movement, each posture, and each member in particular has been made the object of long and ever-renewed study.

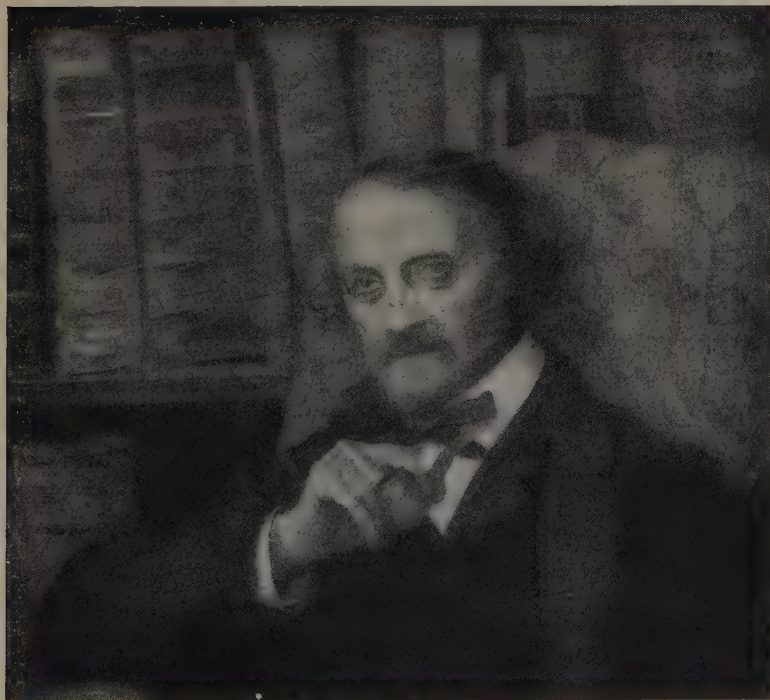
It is easily seen that M. Ménard's pictures are not painted direct from nature. They are imaginative pictures, and not copies of reality. One feels that they have been executed at leisure in the quiet of the studio, under the complete control of an ever-vigilant judgment. Take, for instance, these nymphs in a decorative landscape, fair-haired maidens disporting themselves on the seashore, or placed like the *Pensées du Lieu* in a mountainous country, or in a fallow dell clothed with all the purple hues of autumn. The very nature of the subject excludes the possibility of its being painted from nature. These are imaginative pictures, but they are nevertheless in no way in contradiction

to nature. They are beyond reality, yet intimately allied to it. The whole is composed of parts placed in juxtaposition in entire harmony. They are transpositions of actuality; and that phase of nature which each part examined separately will be found to present is the more accentuated in that the impression of the whole composition does not detract from it. The method of work is therefore easily seen. Sparing himself no pains, M. Ménard makes out of doors hundreds of notes, what literary men would designate as "jottings"—psychological memoranda. The preparatory work then consists in going through these documents and copying exactly the things seen and noted.

There finally remains the arraying of the facts by an effort of the understanding, the intelligence of taste, and the exercise of imagination. The subjects of M. Ménard's pictures are made up of diverse elements. The nude model that he posed and painted in the confines of his garden will be harmonised in his memory with the autumn tints of a wood in the hollow of a deep valley; those Breton cliffs will blend with a sea-effect noted in the Pas de Calais; that shepherd drawn while crossing a field in France will not present an incongruous appearance when painted with a herd of cattle on Mount Hymette (occasionally nature offers him the complete subject for a picture, but such are by no means his best

works); that cloud effect observed one afternoon in the woods of Fontainebleau will symphonise with the truncated columns of highest Corinth. One sees, then, through what a series of modifications these finished compositions must pass, in the imagination of the artist, before being put on canvas.

In such a method of work, memory, imagination and discernment must play each an equal part. When the imagination is not found supported and controlled by the memory, the finished work ceases to have communion with nature. It becomes a conventional picture, an imagery more or less pleasing, brilliant or agree-



PORTRAIT OF LOUIS MÉNARD

BY RENÉ MÉNARD



## Portraits in Enamel

able. Painters of our eighteenth-century school have not always been fortunate in escaping from this insipid conventionality. When an artist ceases to betake himself again and again to nature, he rapidly comes—and to this his successes especially will speedily drive him—to repeat and to recopy himself. In proportion as he is himself less affected by nature, so he ceases also little by little to stir our emotions, and he ends at length by pleasing only those who are incapable of real feeling. All who paint from memory have to fear this stumbling-block. René Ménard has so far avoided this obstacle, because he has never ceased to return to nature. His note-books and sketches are conclusive proof of his accuracy.

I trust I may be forgiven for having dwelt in passing upon these biographical details ; our fathers live again in us, our home circle, our profession, our friends all emphatically exercise a continuous influence upon us. Even the physical aspect of a man whose work interests me is not indifferent to me, and I like to think of M. Ménard that he is a man who comports himself well, and that his private life is dominated by a spirit of order and method such as is apparent in his work, by a systematic freewill, a never-ceasing grip of all his faculties, and a perpetual stability maintained between his ever-alert comprehension and his nervous temperament. Such qualities, now scarce, gave their imprint to the masterpieces of the seventeenth century, and are those which have made us heirs of the most artistic and logical race of the world.

René Ménard retains that most precious gift of observing Nature, of being moved by her, and of returning to her for new inspiration whenever either memory or imag-

ination threatens unduly to prevail, and he will certainly take his exalted place in that classic line of the greatest French painters. **ACHILLE SEGARD.**

## PORTRAITS IN ENAMEL. BY ALEXANDER FISHER.

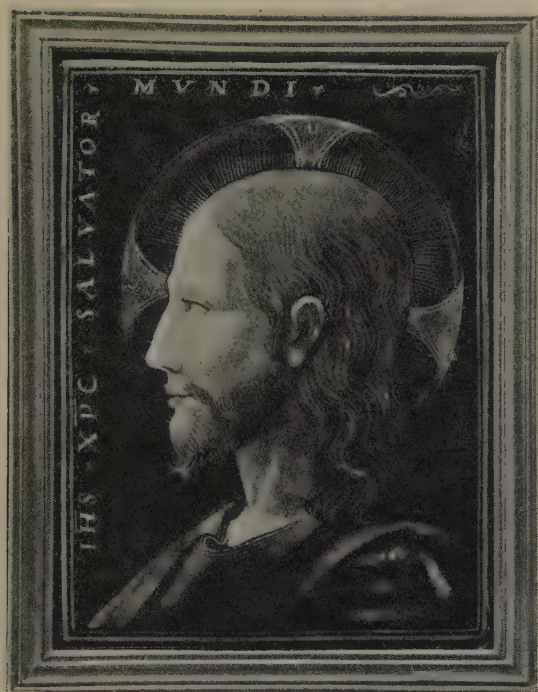
THE most pre-eminent qualities of enamels are preciousness and imperishability. These two qualities immediately present themselves to our minds when we think of an enamel, and make an irresistible appeal. For, to render permanent the impermanent, to arrest the ever-changing, is the insatiable desire of all mankind, and to give the semblance of permanence is, perhaps, the unconscious aim of all art. To record that which is fleeting, be it but the smallest fact of life, and make that record durable amidst the ever-changing universal flux, is one of the unceasing tasks of the



PORTRAIT IN ENAMEL OF JEANNE DE GENOULLAC, BARONNE DE RHINGRAVE  
BY LEONARD LIMOUSIN



## Portraits in Enamel



HEAD OF CHRIST (PROBABLY PAINTED FROM A MODEL)  
IN LIMOGES ENAMEL BY JEAN PENICAUD

artist. Therefore to make that record in a material which is almost imperishable must appeal to all.

To enclose the jewel of the life of his subject in the casket of his art is the ambition of the painter of portrait enamels. Yet were it not for the collector how few of these works would have been retained. For the imperishability of materials, that is such an important quality under the agencies of natural disintegrating forces, is not of any account during wars and revolutions. Thus the collector, as M. Lucien Falize says, "n'est pas un maniaque. C'est lui qui ramasse les morceaux, quand les peuples en démence brisent leur idoles et leur jouets, —il les raccommode ensuite, et les leur prête quand la crise est passée." The Great Revolution must have been in the author's mind then, for there were many thousand works in enamel destroyed during that period. It is mainly due to the collector that we have some of the portraits of Leonard Limousin and of Petitot, whose works have retained all the pristine beauty they possessed when they emerged glowing from the furnace born of crystal and fire centuries ago.

For while the royal personages which they depicted and all their glories have long since passed away and the very dynasties to which

they belonged have become but pages of history, these enamels remain just the same as on the day the artist showed them finished to the eyes of his Imperial Master. *Pallida mors aequo pulsat pede pauperum tabernas regumque turres.*

The impermanence of things is an ever-recurring thought with Horace :

Eheu ! fugaces, postume, postume,  
labuntur anni, nec pietas moram  
rugis et instanti senectae  
afferet indomitaque morti.

To arrest the transient, or to at least portray some fleeting action or emotional expression, and thus employ this characteristic of existence, has ever been the desire of the painter who wished to make his portrait the nearest possible realisation of his subject. To such an artist the illusion is all important. To carry it to its utmost limit is his constant aim. Thus an unconscious movement of the sitter, whereby the true character of the personality is revealed, is one of the means he selects. For it is in such a moment that the shade of self-consciousness which separates his subject from his vision is removed. Such an unconscious momentary movement, however, must be rendered in such a way as not to disturb the sense of repose, or it will result in producing the idea that the action is not transient. That is to say, it should be given



PORTRAIT IN ENAMEL OF JACQUES GALIOT DE  
GENOUILLAC BY LEONARD LIMOUSIN



## Portraits in Enamel



MINIATURE PORTRAIT IN ENAMEL  
OF CARDINAL RICHELIEU  
BY JEAN PETITOT

so as to appear momentary, and not as part of a continuous series of such emotions or actions—in such a manner as the mind of the spectator after the first shock of agreeable surprise reverts to its accustomed poise, and not held there or the emotion becomes painful. For in respect of work expressive of the emotions it is necessary that the representation should be simply, directly conveyed, that the emotion be of brief duration, inasmuch as no emotion can be sustained for a length of time. The “fixed smile” is a case in point illustrative of the misuse of a transient expression. In this charmed circle of the emotions but few can tread a measure. Yet how many there are who rush in. The vehicle of enamels has not been chosen for this purpose as yet. It is rather the serene statuesque quietude of the subject that has appealed to the portrait enameller. This is the case from Leonard Limousin to Petitot, and from Petitot to Claudius Popelin.

The art of Petitot calls for distinct reference, as he employed a new method, and the results he obtained were almost miraculous in their minuteness and realistic beauty. The method consists of painting with unvitrified enamels upon a

white enamel ground previously fused to a gold surface. Many of these are covered with a clear flux, which protects the surface of the painting besides adding a beauty of its own to the enamels.

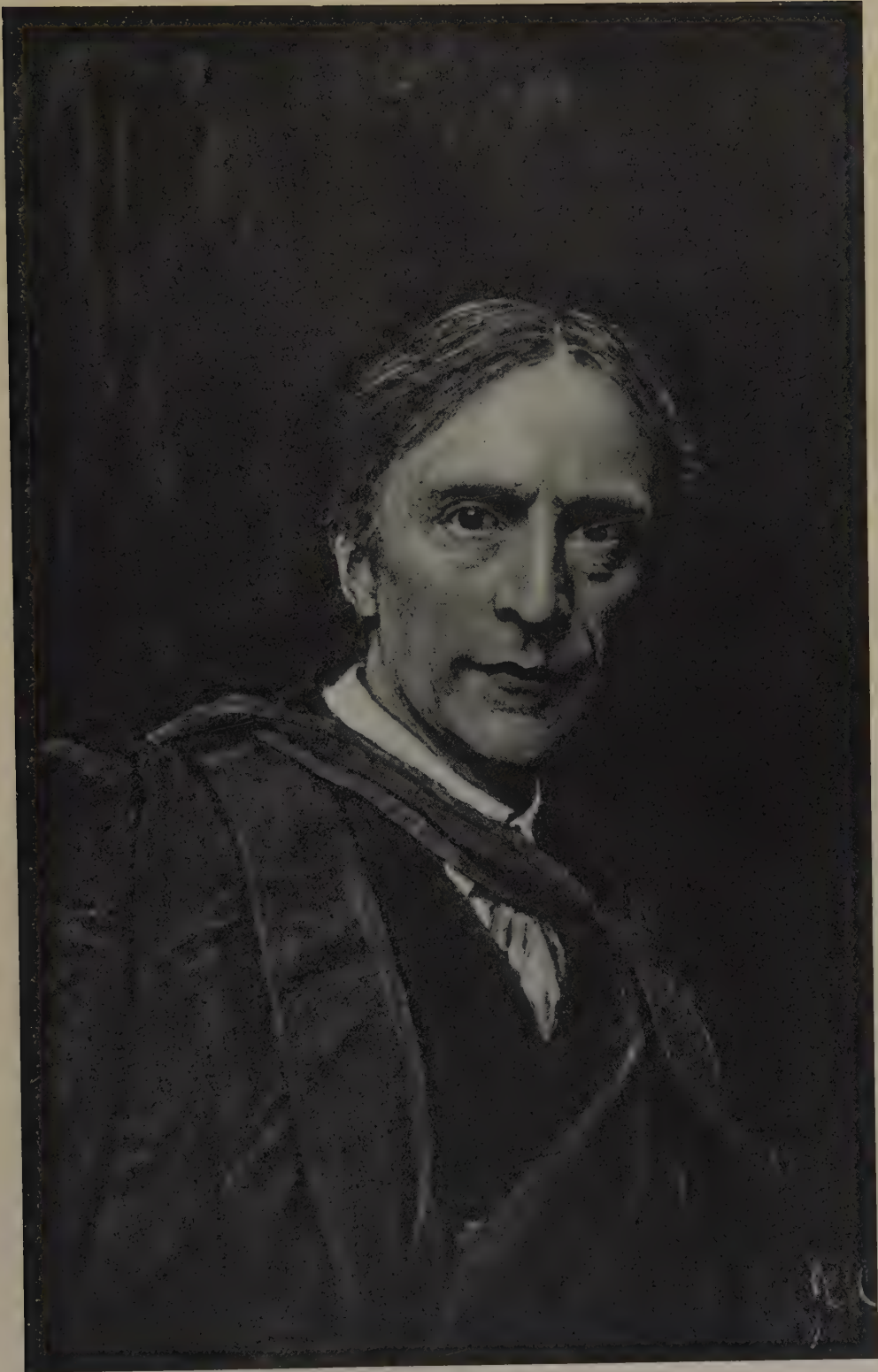
It is difficult to realise, while looking at these calm, pleasant faces which he has so exquisitely painted, that some of them were amongst the chief actors in the dreadful drama of the persecution and massacre of the Huguenots. Jean Petitot, himself a Huguenot, fled to England, where he remained and worked for some years.

The point of view of the artist in portrait painting in enamels, as in that of any other medium, is always of the utmost importance. There is the obvious view of the modern realistic, there is the photographic, the entirely artistic, and the idealistic painter. The two former are so familiar to us nowadays that I do not propose enlarging upon them. They have more vitality than their dearest friends would have them possess. The entirely artistic view, generally expressed in the phrase “Art for Art’s sake,” will ever be one which artists themselves condone, but the public rarely understand. It is a view concerning the way in which the subject is presented and realised—the



PORTRAIT IN RELIEF ENAMEL OF MRS. CHADBOURNE BY ALEXANDER FISHER





PORTRAIT IN ENAMEL OF SIR  
HUBERT VON HERKOMER, R.A.  
BY HIMSELF



## Portraits in Enamel



PORTRAIT IN ENAMEL OF THE EARL OF PORTSMOUTH  
BY ALEXANDER FISHER

*way* in which it is done, rather than *what* is done. The subject itself is of relatively small importance. The arrangement of line and mass, tone and colour, is the essential thing. This, with adequately precise if not triumphantly facile expressive technique, is in briefest terms the artist's view *par excellence*. The delineation of character, says he, falls into place by the true understanding of the structural mass whether composed of rigid inflexibility or of rotund contour. In the right appreciation of values, in the power of balance and contrast, in the perfect envelopment of the whole in one conception, in the clearness and directness of handling, in these and other kindred respects, this view finds its means and end.

Dissimilar in means and end as is this view to that of the primitive portrait enameller, yet it is singularly in accord in one respect, that the work achieved should exist for itself. The appeal was made as a delight to the

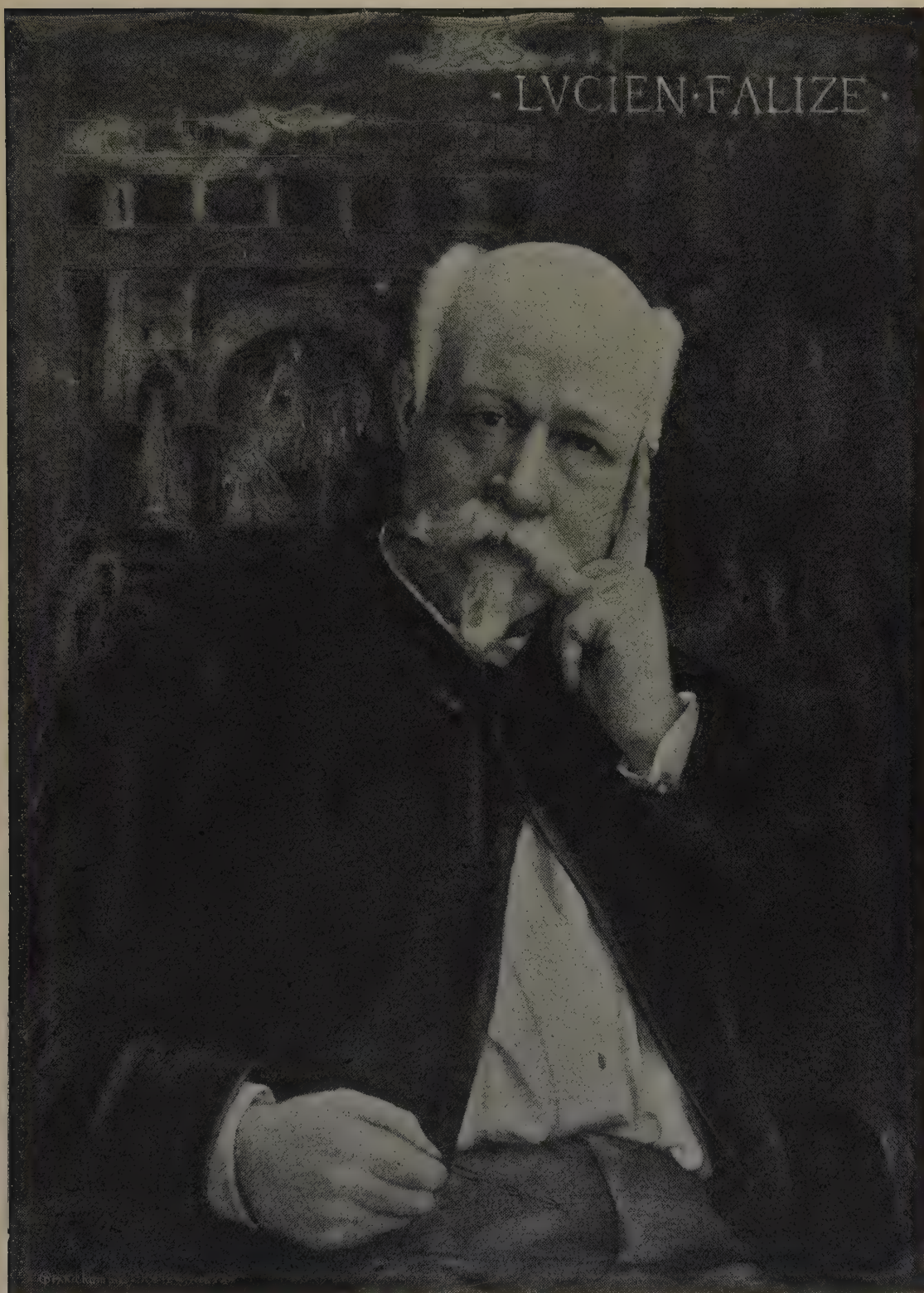
eye, a gratification of the visual faculty. Perhaps to the enamel painter there is another addition to this view, and that is the right use of the material in which he works. It is the right regard for the properties of his medium wedded to the art qualities of the design, which makes towards successful rendering of the subject, although the limitations laid down by the uninitiated, who only form their opinion from an incomplete study of old enamels and not the life-giving experiences of daily practice, are such as if acted upon would stultify and wither all advancement.

Then there is the idealistic view, which I understand to mean that aspect of nature wherein the knowledge of the truth, which belongs to the real knowledge of the laws of being rather than the external manifestation of those laws, is expressed together with the knowledge received through our senses. This truth is perceived by that faculty which rises to meet it in acute sympathy with the characteristics of the subjects, so that for the time being the recipient becomes the subject itself, so to say. The laws relating to that subject and governing it, are his. To such a one the realisation of things perceived on this mental plane—the dynamic rather than the static—is of paramount importance. He is standing within the inner chamber watching with mental vision the



PORTRAIT IN ENAMEL OF MISS JULIA BUCKLER  
BY ALEXANDER FISHER





PORTRAIT IN ENAMEL OF M. LUCIEN  
FALIZE. BY P. V. GRAND'HOMME



## Portraits in Enamel

collection of tendencies which go to make the individual, he sees these rising and falling, struggling, aspiring for mastery, each for itself. The physical manifestation coming through his sense perceptions he keeps in due relation to this and expressive of it. He, perceiving these tendencies, selects the noblest, and records them in the belief that they will ultimately prevail. That is the idealist.

The few artists who have conceived their work on this plane have, when endowed with adequate skill, given us the great portraits of the world. And among these the masters in enamel portrait painting have a place.

The earliest essays in enamel portraiture were naturally done in the simplest methods, such, in fact, as the limited knowledge of process and possibilities of the material permitted at the time. This is necessarily the case no matter what the material or medium employed. The simplest methods are those of cloisonné and champlevé. The idea of these processes evolved from the setting of precious stones. It was this that suggested them and was imitated, and no further advance was made for some centuries. If the very slow development of method be watched it will be observed that progress moves from the



PORTRAIT IN ENAMEL

BY P. V. GRAND'HOMME

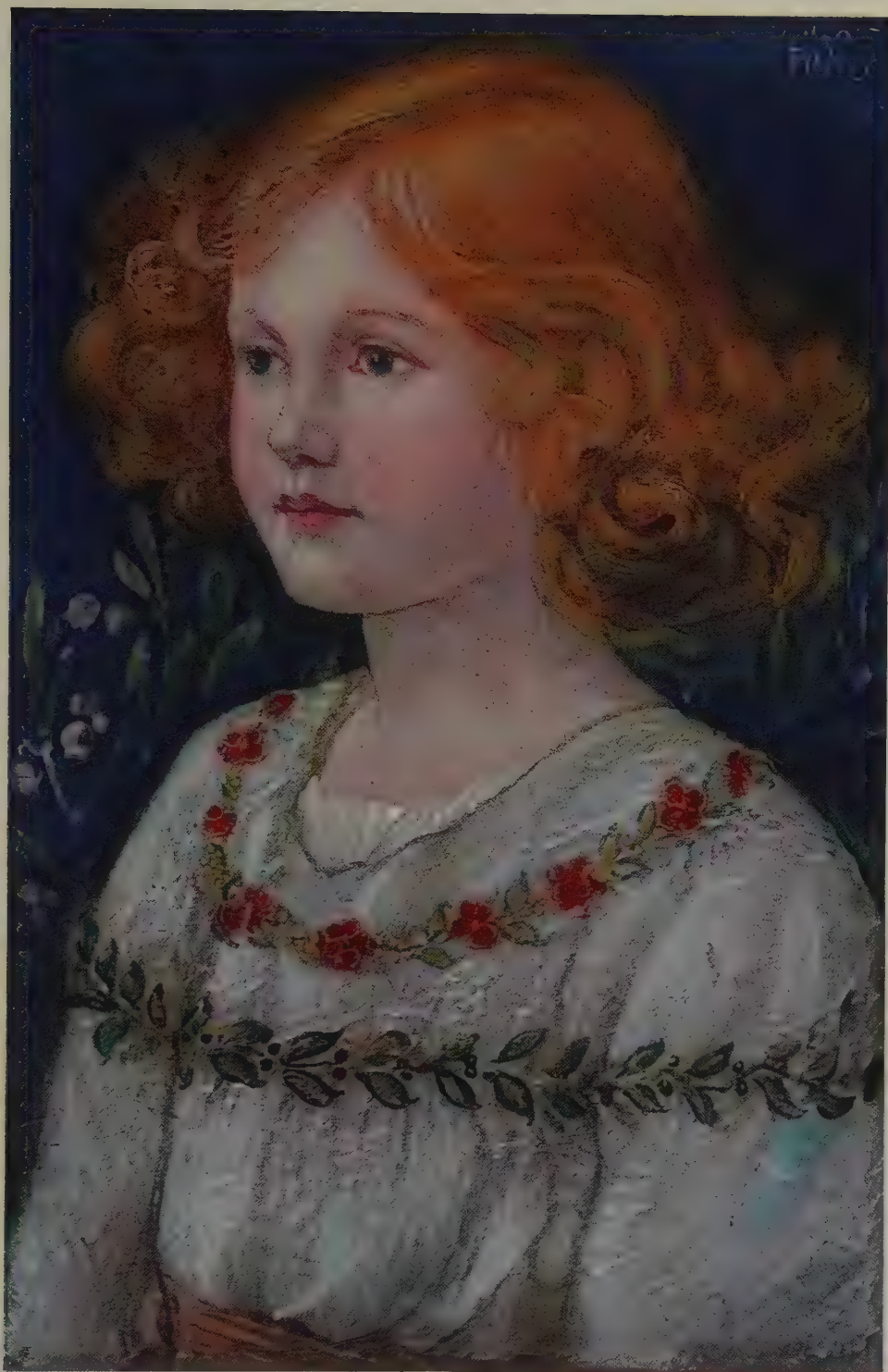
simple to the complex. We have first such work as is shown in the Alfred jewel and the beautiful decorative panel in champlevé enamel of Geoffrey Plantagenet. Both these bear only the remotest resemblance to their subjects and can hardly be thought of as portraits. Here the capacity of the craftsman was limited by his slight knowledge of art and of the capabilities of his medium. From these elementary essays to the work of the 15th century was a great leap. For, as I have said above, the first ideas of enamelling were eminently those of a decorator of metal objects in colour, devised as a substitute for the costly inlay of precious stones. As soon as the idea of making a more complete representation of the person became prevalent, a sense of dissatisfaction with the inadequacy of the methods employed was felt. And as during the following centuries a development in painting on glass and faïence had occurred it affected enamelling, and the knowledge which was gained from this kind of work was assimilated and applied. In all probability several glass painters and painters on pottery became enamellers.

The two great names associated with portrait enamels of this period are Jean Penicaud and Leonard Limousin. It may fairly be claimed for them that they and their contemporaries raised the work from the humble stage reached by the primitive craftsman to the rank of a fine art. These efforts, and particularly those of Leonard Limousin, showed a true appreciation of the art of the portrait



PORTRAIT IN ENAMEL OF ANDREW, SON OF JOHN NOBLE, ESQ., BY ALEXANDER FISHER





PORTRAIT IN ENAMEL OF ROSEMARY,  
DAUGHTER OF JOHN NOBLE, ESQ.  
BY ALEXANDER FISHER.







## Portraits in Enamel

painter. Their limitations were those due to an undeveloped knowledge of their material, as well as the controlling influence of the current art taste. The simplicity and beauty of their work is, however, due partly to the limitations and modesty of their aims. The faces in their portraits are painted in white enamel on a dark ground, with the smallest modulation of surface. The features are delicately pencilled with a dark outline, and the colour of the face and features scarcely hinted.

The method that I have found of late years to suit the particular qualities that appeal to me, differs greatly from all others ancient and modern, so far as I know them. To me the colour property of enamels and the translucent quality are all-important. To give full expression to these has been my chief aim. I had to abandon the older method, which is in the nature of a *grisaille* enamel, or a black-and-white study afterwards glazed with transparent enamel, because certain passages were never quite true, and therefore not completely in harmony in the colour scheme. Especially was this the case with the colour of the face; not that

I ever wished to make a realistic portrait, but always strove rather to make the colour scheme in true relation throughout.

The method I employ is as follows. After making a careful water-colour drawing from life I analyse the arrangement of tone and colour of every part; the head, dress and background each into its separate tones. For the first coat of enamel (and I arrange to complete the whole work in a definite number of firings) I select the middle tones, making each successive coat of enamel only of the lighter and brighter, and the darker parts. Each tone is made by mixing enamels and testing each mixture on a series of test plates to which I refer throughout the whole operation—judging always by these test pieces and not by the appearance of the enamel as it is used, which of course is impossible.

There is at present a question in the minds of a small section of the public and beginners in the study of enamelling as to the suitability of enamels for portrait painting. It is the old age adage over again—"A little knowledge is a dangerous thing." It is apt to be disastrous, unfortunately to others besides those who revel in this little knowledge. Such questions arise from a misconception of the nature of enamel. The prevalent idea with regard to this is, that when it is subjected to heat it becomes so fluid that unless each colour is imprisoned in a little cell of its own, it will run amok and do damage to its neighbours. Such is not the case at all, neither is it a rigid, inflexible material incapable of any gradation. It is really, in the hands of an expert, as flexible as any other medium and capable of greater range of colour and tone. Nor is it more difficult to paint well in enamel than in oil. There is only one limitation and that is size. But it is not desirable to paint as in oil. The medium has its own qualities demanding an expression distinct from that of any other material, the realisation of which should be the aim of all enamel painters.

Another prevalent idea is that enamelling should be reserved for the decoration of gold or silver objects, or jewellery. That this is one very beautiful application of it is true, and goes without saying; but that this should be its sole application is as absurd as to say that all painting, either in water-colour or oil, should be composed of flat tints, circumscribed with an outline. I have deemed it most necessary to deal with this side of the subject in order to refute much dangerous unenlightened opinion, and especially so as it has fallen somewhat to one's lot to inculcate and foster a growing taste for all that is beautiful in one of the most beautiful of arts. ALEXANDER FISHER.



PORTRAIT IN ENAMEL OF THE COMTESSE DE  
SERRANO BY ALEXANDER FISHER



FURTHER LEAVES FROM THE  
SKETCH BOOK  
OF  
W. H. CHARLTON

A first series of "Leaves" from Mr. Charlton's Sketch Book appeared in our issue of August, 1907, the subjects being Montreuil-sur-Mer, Quimperlé, Dinant, Etaples, Concarneau, and Lannion; and again in June, 1908, we reproduced some further sketches of Brittany made by him.



*"The Harbour, Boulogne"*

*From a pencil drawing by W. H. Charlton*





*"The Rue St. Jacques, Dieppe"*  
From a pencil drawing by W.  
H. Charlton





Rue Saint-Leu  
Amiens, France.

"Rue St. Leu, Amiens." From a  
pencil drawing by W. H. Charlton





*"Rue Basse des Tanneurs, Amiens." From  
a pencil drawing by W. H. Charlton*





"The Pig Market, Montreuil-sur-Mer"  
From a pencil drawing by W. H. Charlton

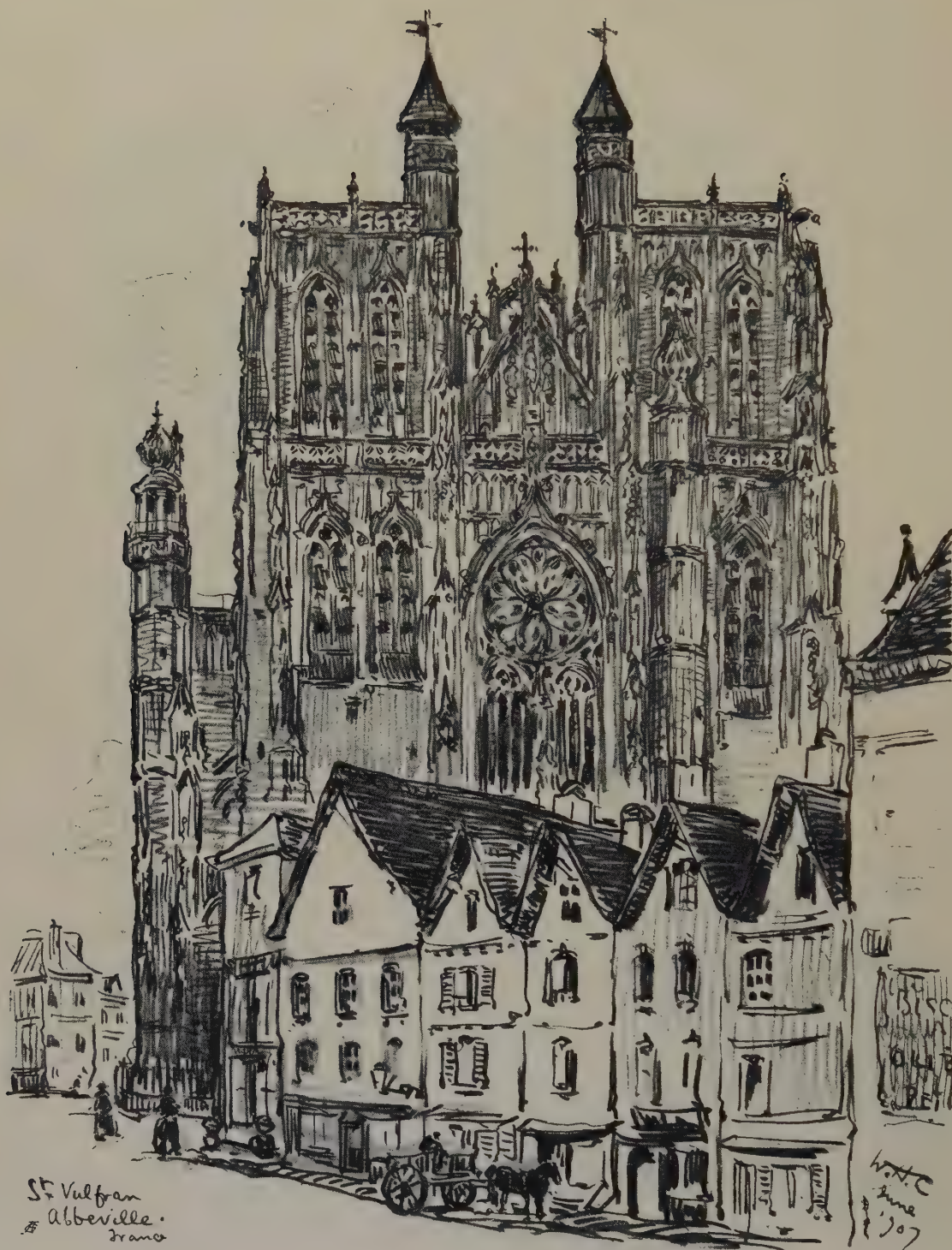
Marché aux Porcs  
Montreuil-sur-Mer





"Old Houses at Amiens." From a  
pencil drawing by W. H. Charlton





"The Cathedral of St. Vulfran, Abbeville"  
From a pencil drawing by W. H. Charlton



## Italico Brass

### THE PAINTINGS OF ITALICO BRASS. BY L. BROSCH.

ALTHOUGH still a comparatively young man, Italico Brass can look back upon a tolerably long career as a painter, and in recent years especially he has made great strides forward. Even at the beginning of his career, however, he had the wisdom to keep his eyes steadfastly fixed on the goal which it was his aim to reach, and along the road thus marked out he has proceeded with a sure step, never allowing himself to be drawn away from it. If one takes into account the condition of art at that time in Italy, it must be conceded that such resolute perseverance was no small matter.

At the time of which I speak, Italian art was, in fact, in a sorrowful plight. The biennial international exhibitions at Venice had not yet been initiated, and the art world of Italy had no inkling of the movement which elsewhere had begun to bring about great changes in modern art. Nature, that inexhaus-

tible source of inspiration, had long been neglected, and when once this is the case, it is, as we know, not at all easy to restore her to her rightful place. And thus it was in Italy. Some went on blindly imitating the Old Masters, others were content to abjectly follow Meissonier and Fortuny, both of whom, in spite of their eminence as painters, did more harm than good to the development of art, for along their path of excessive technical refinement no further progress was possible. The imitators became more and more pedantic, intricate and lifeless. This sort of thing alas! proved to be a golden bridge leading to a mere *ad captandum* style of painting—"Kitschmalerei," the Germans call it; I say a "golden" bridge because it was from the so-called "art dealers" with their money-bags that the young men received encouragement to paint in this way. The public on their part were enraptured, and thus the two great elements of success, money and recognition, were not wanting. Is it any wonder that Italico Brass should at such a time not have been properly



"PIAZZA SAN MARCO, VENICE"

BY ITALICO BRASS



## Italico Brass



"LACE-MAKERS"

BY ITALICO BRASS

understood? All the more gratifying is it that, as I have already remarked, he persisted unflinchingly in the right path, and never allowed himself to be seduced from it. It may be that his long residence in Paris contributed largely to this attitude.

Italico Brass was born at Görz, a town situated on the Austro-Illyrian littoral, in December, 1870. His early childhood was spent in this pretty little place, without any eventful incident calling for mention. But when he came to be sent to school, it transpired, much to the embarrassment of his parents, that the boy had no inclination whatever for scholastic study. He preferred to saunter about the broad, grassy meadows, or in shady woods; to lie for hours by the side of bab-

bling brooks, listening to the birds singing all around him; he was fond of the chase, and Nature, who never deceives those who have faith in her, was like a second mother to him. His simple, childish heart absorbed her mysteries and wonders, which never fail to leave an impression on a mind and heart attuned to them. Some young lads, who are thus gifted, find in the pen the instrument most suited to give expression to their feelings; with others, it is the draughtsman's pencil, and this was



"ZATTERE"

BY ITALICO BRASS





"THE LAGOON BRIDGE"  
BY ITALICO BRASS



## Italico Brass

the case with young Brass. His father had determined that he should follow the calling he himself exercised — that of merchant, but for such an occupation Italico had not the slightest desire. He made frequent visits to an unknown painter of his native town, whom he assisted in various ways — copying pictures, stretching canvases, washing brushes and in innumerable other trivial tasks. It was not until he one day ventured to draw a portrait of his father, and the experiment proved a success beyond his utmost expectation, that he was allowed to go abroad in order to indulge, without hindrance, his craving for art.

His road lay first of all in the direction of Munich, the Athens of Germany, where he entered the Academy and studied under Raup. But the pedantic system of teaching did not agree with this wide-awake lad of eighteen, and again he felt called upon to set out on a pilgrimage. He had already made up his mind to endeavour by dint of unceasing perseverance, to become an independent interpreter of nature, and to this end unremittingly disciplined both eye and hand. Then he made his way to Paris, going first to Bougreau, then to

Lefebvre, Benjamin Constant and Laurens. Here too, his love of freedom soon asserted itself; he could never tolerate being shut up in a studio, but must breathe the free, open air, surrounded by Nature, and so betook himself with his palette to the country where, unhindered, he might be an intent spectator of the ever-changing drama of life and movement which the forces of Nature unfold. In Paris he had become acquainted with a Russian girl who was studying medicine, and this young lady he by and by took home with him; finding in her, not only a wife, but a true friend and helpmeet, ever at hand to encourage him in the battle of life.

Many and many an artist's soul has been captivated by the charms of Venice. Here, where gently shimmering lights flit across the lagoons, where transparent shadows envelop like a diaphanous veil her canals, squares and palaces, and lustrous colour-harmonies fascinate the sight, the eye of every painter finds its longings satisfied. It was in the neighbouring fisher-quarter of Chioggia, that Brass found the *motif* for his large picture *The Card Players*, now in the City Art



"A POPULAR RESORT IN VENICE"

BY ITALICO BRASS



## Italico Brass



"A SCENE IN BURANO"

BY ITALICO BRASS

Gallery at Udine, and so great a success was it that when it was exhibited at the Champs Elysées in 1894 it was *couronné*, and even the critics of the painter were amazed by its great fidelity to Nature.

Brass's first step in art was the painting of old folk, probably because it was less difficult than the painting of young blood. Even at that time he was able to render space-relations with skill, and his white possessed that brilliant transparency which gives his works their strong claim to our sympathies. Nor did he paint according to this or that formula or receipt — his vision was never that of a photographic camera. It may be true that Brass — like every other artist, perhaps — has ploughed in other men's fields; his *Via Crucis*, for instance, a work now in the Modern Gallery at Venice, is reminiscent of Zorn's linear or "straight-stroke" painting, and while in not a few other works there is no lack of originality in colour treatment, the general effect savours somewhat of pre-Raphaelitism or poster-art. But the stage of restless experimentation did not last long. He went on working vigorously, with a healthy, buoyant mind, and did not waste much time. Like a true modern, he has never specialised in any particular direction, but has always striven to render in the simplest possible way everything in nature that has a charm for him, without any thought of technical trickery. All his painting was done

*alla prima*, on a white ground; only in the very rarest cases was glazing resorted to, and his work was never laboured. Painting grew more and more to be a necessity as well as a pleasure to him, and even the most difficult problems yielded to his skill of execution.

It now remained to capture modern Venice. If we compare the work of Brass with that of the eighteenth-century painter Francesco Guardi, it will be seen that with the former the view itself, though painted with spirituality, is treated almost as a secondary matter; he

is concerned principally with those relations of tone which present themselves to him at the



"A VENETIAN GIRL"

BY ITALICO BRASS



## Italico Brass

moment, and it is only in respect of the little figures with which he animates these excerpts from nature, that his work betrays any kinship to that of the earlier master. A certain capriciousness, a free-and-easy yet pleasing mode of expression, characterises his pictures, which have all the *esprit* of a sketch. Ours is the age of the sketch, for in no other period has so much sketch-painting been done.

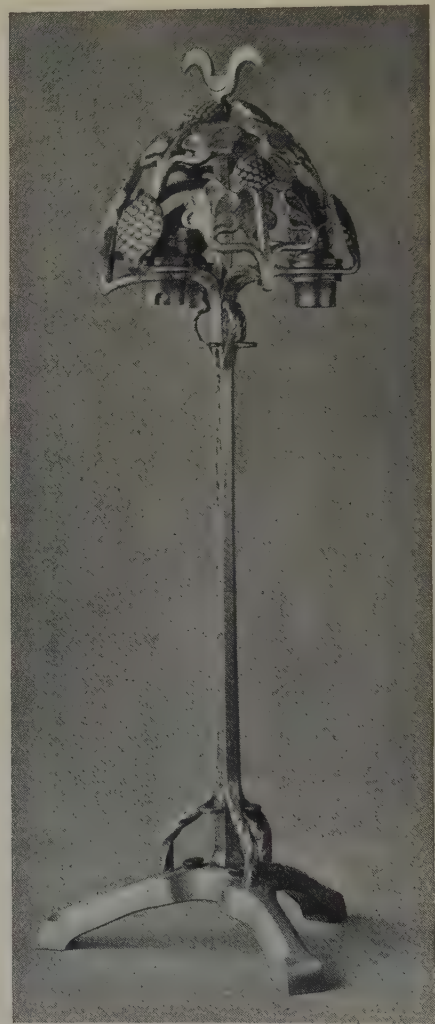
It is an old idea that the painter must aim to give a fresh interpretation to the scene before him, to give it a meaning that no one else has given it. Brass's strong point is his refined sense of colour, and this is coupled with rare quickness of perception. His impressions of Venetian women on the wooden landing-stage, with the steel blue, sunlit lagoon in the background, are among the most beautiful and veracious of the kind I have ever seen. Times out of number he has painted for us the Piazza San Marco, now with lofty domes rising majestically above the horizon, now in a winter setting with its smooth surface glistening like a sheet of ice, but always peopled with a throng of gaily clad folk, who are transcribed direct from life by a kind of shorthand as it were. For the artist works in the open; he takes his easel with him, and setting it up in some coign of vantage, he proceeds to portray the incidents and people moving before him—to tell us, so to speak, the news of the day, the hour, the moment. Or, perhaps, it is a marionette theatre in one of the broad, open piazzas, which he fixes on his canvas, sketching in with masterly strokes the little crowds of spectators, who are attracted by the fun; at other times it is a procession, or a bevy of gossiping lace-workers seated at their work like so many birds in a cage, while at another time he depicts these lasses in the open air seated underneath shady trees in front of a white house, the deep blue sea forming a splendid background, and the lads who are with them are, of course, their lovers, for the young women of Venice are very attractive.

On All Souls' Day, it is the custom in Venice to construct a wooden bridge giving access to the cemetery, which is situated on an island, and this bridge with its throng of mourners has furnished Brass with the *motif* for one of the most distinguished of his pictures. Exceptionally fine in colour is his *Zattere* with its bright intonation; here the vernal clouds, the brick-red sails, and the bluish hue of the water whose surface is like a mirror, unite to produce a veritable tone-symphony.

In Venice there are not wanting traces of the changes which time is bringing. The dress of the

people is not so gay in colour, nor so distinctive, as it used to be. It is true that the Venetian girl has not discarded the beautiful wrap she has been accustomed to wear out of doors, but instead of dainty slippers she now wears tight-fitting, shiny leather boots and a bright-coloured blouse, and contrives to make an effective display of her hair—in short she has, so to speak, modernised herself. It is this type of damsel that Brass presents to us in *A Venetian Girl*, with her black mantle, crimson blouse, white fichu, and red flower in her hair—all very refined and piquant.

Of the portraits painted by Brass I cannot now say much. A notable example of his work in this



TREE-SHAPED TABLE STANDARD FOR ELECTRIC LIGHT, SHOWING THE USE OF STAMPED VINE LEAVES AND GRAPES OF CONVENTIONAL PATTERN WITH A FULLERED STEM. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER OF THE ARTIFICERS' GUILD (See next Article)



## *Wrought Iron Work*



CANDLE-SCONCE IN WROUGHT IRON AND SHEET STEEL, SHOWING THE USE OF VARIOUS RING AND CHEVRON TOOLS. FORGING BY WALTER SPENCER. SHEET WORK BY FRANK JOBE. DESIGNED BY EDWARD SPENCER

direction is the portrait of his wife, in bright blue dress, on a background of grey; and another example is his *Portrait of an Artist*, an effective portrayal of a fair-haired man in a black coat, painted on a violet-grey background. But in portraiture, the touchstone of painters in all ages, it is something more than a question of colour which occupies him: his aim is to bring before us actual, living human beings.

To conclude, one may say with perfect assurance of Italcio Brass's works, that it is no ordinary effect which they produce. To them cannot be ascribed that absence of emotion which one often observes in modern painting, particularly in Germany. Imbued with the spirit of the present, he recognises no other teacher than Nature, that source whence new inspirations are ever forthcoming, and who speaks to every thinking man in a different idiom, and with a different accent, according to his temperament and character. L. BROSCHE.

## WROUGHT IRON WORK.

NOTHING is more symptomatic of the perilous position in which the English handicrafts find themselves to-day, than the evil plight into which that most English of crafts, wrought iron work, has fallen. During the thirteenth

and fourteenth centuries, perhaps the most interesting and characteristic period of its history, when the constructive and decorative qualities of the metal were most understood and best displayed, the English smith was always the equal, and frequently the superior, of his continental rival; but in the nineteenth century when an unprecedented degree of national prosperity was founded upon the exploitation of our resources of coal and iron, the finer craft work of the smith was observed to be in absolute decay, and even to-day after the wonderful craft revival of the eighties and nineties, the number of first-rate smiths who are practising their craft in England and are able to put their best work upon the market, can be counted upon the fingers of one hand.

During the last quarter of the nineteenth century the immense interest taken by architects of the English domestic revival in every craft that could minister to the unity and completeness of their buildings, gave a tremendous impetus to smithing,



SCONCE FOR ELECTRIC LIGHT OR CANDLES IN WROUGHT IRON AND SHEET STEEL, SHOWING THE USE OF WAVE AND RING TOOLS. FORGING BY WALTER SPENCER. SHEET WORK BY FRANK JOBE. DESIGNED BY EDWARD SPENCER



## *Wrought Iron Work*



CANDLESTICKS IN WROUGHT STEEL, SHOWING COMPLICATED INTERLACING FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER

and the output of sound simple work began to assume considerable dimensions; while the occasional appearance of a veritable masterpiece such as Mr. Henry Wilson's organ screen at Holy Trinity, Sloane Square, or the late Mr. Bentley's grilles at the Roman Catholic Church at Watford, seemed to promise a return of the golden period.

During the last ten years, however, many circumstances have combined to check the development of the craft, to starve and cramp its healthy exuberance, and to stereotype the forms that seemed so full of vigour and spontaneity in the early years of the movement; the long-continued depression in trade has had a disastrous effect upon domestic architecture, and to cope with the dwindling prices and hollow-ground specifications of the day, the smith has been driven to a thousand labour-saving, labour-shirking devices that react in a disastrous and inevitable manner no less upon the quality of the particular work affected than upon his own skill and enthusiasm as a craftsman and the honour of the craft.

solid constructive qualities which characterise the best work of this sort have almost disappeared in the weldless confusion of broken-backed scrolls and thin sheet acanthus that, under the practised hand of the modern draughtsman looks so important and expensive in a competition drawing.

Even at the best period of the English Renaissance, when the gates and railings of Chelsea were being forged, there was a notable lack of variety in the methods of the English smith, and though

Commercialism and cut-throat competition, shut out at first by the almost religious enthusiasm for architecture and for the newly-revived crafts, have long since found their way into workshop and office alike, turning the architect into a draughtsman and the smith into a mere scroll-hand or leaf-hand.

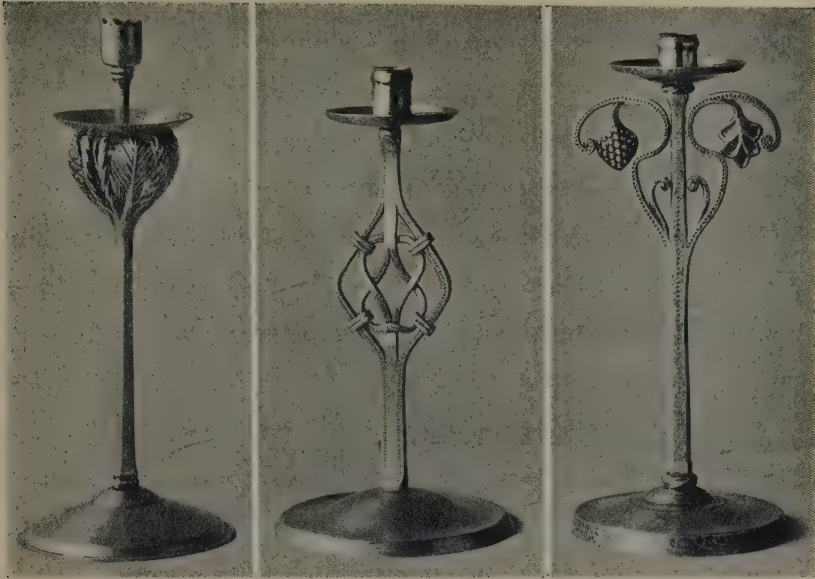
The prevalence and popularity among the pioneer architects of the Georgian manner led the strayed Victorian craftsmen to a view of the Renaissance no less English than the masterpieces of Wren or Reynolds; but the fine restraint and



CIGAR BOX IN ENGLISH WALNUT AND STEEL, SHOWING SECTIONED HINGES AND MOULDINGS, AND THE USE OF PUNCHES OF DIFFERENT PATTERNS FORGED BY WALTER SPENCER. FITTED BY BERTRAM EDWARDS  
DESIGNED BY EDWARD SPENCER



## *Wrought Iron Work*



THREE CANDLESTICKS IN WROUGHT IRON, SHOWING THE USE OF STAMPED FIR CONES, VINE LEAVES, ETC., INTERLACED WORK AND THE USE OF PUNCHES OF VARIOUS PATTERNS. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER

Finally, in the latter half of the thirteenth century, in the stamped work of John de Leighton, a method promising an endless variety of new and beautiful ornament appeared, flourished apparently for little more than fifty years, and after producing two or three masterpieces of luxuriant simplicity, inexplicably disappeared. The famous Eleanor Grille in Westminster Abbey, the best specimen of this work in England, is an extraordinary example of the richness and variety that can be given to a

his fine feeling for pattern and proportion in design gave absolute dignity and architectural suitability to the work as a whole, yet the initiation of the apprentice of the seventeenth and eighteenth centuries must have been shorn of half the mystery that waited upon the aspirants of the mediæval period at every stage in their advancement.

From a very early period, four or five hundred years before the forging of the beautiful gates and grilles of the German Renaissance, the English smith was already famous as a weaver of wonderful intricacies of interlaced and plaited strap-work in the hinges, "vizziyings" and door defences of the late Saxon and early Norman period. From this period onward to the time when we yielded our supremacy in iron work to the foreign chasers and damasceners of ceremonial armour, and to the locksmiths of France and Germany, English wrought iron work is full of unexpected and ingenious details. Grilles of sober and monotonous pattern are made rich with a hundred different and fanciful scroll endings, massive hinges, bolts and doorstraps are ploughed with deep fuller lines, chamfered, swaged, diapered and tooled in a manner that emphasises the purpose of each part, without impairing its strength and fitness.

piece of work of the simplest possible design, by the judicious use of a few stamping tools.

It is a thousand pities, that a method so sound should not be employed to-day in the making of church screens and grilles as well as in domestic iron work and small architectural fittings, for which it is peculiarly fitted by reason of its cheapness, the ease of its application, and the immense variety which can be obtained by its use. For grille and gate work, however, one important



WROUGHT IRON TRIVET SHOWING INTERLACED WORK  
FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER





FONT COVER FOR OAKHAM CHURCH IN OAK AND WROUGHT STEEL, SHOWING SWAGED AND FULLERED STRAPPING. FORGED BY WALTER SPENCER. DESIGNED BY EDWARD SPENCER. ZODIAC PANELS BY J. BONNOR (ARTIFICERS' GUILD). WOODWORK BY A. ROMNEY GREEN

point should be noted. The old stamped work was entirely one-sided, the forged-out ends of tapered bars being driven red-hot into a hardened matrix or core by blows of the sledge-hammer and the impression thus made trimmed up afterwards with hammer and chisel. This method renders the work available for use only under conditions that prevent one side of the work from being seen, as in the case of the Eleanor Grille, but it is quite possible, as any good smith can prove, to turn out stamped work double-sided by means of a double matrix, and thus to render the method perfectly suitable for chancel screens, altar rails and gates and railings of every description; as it takes little longer to forge a double-sided figure than a single-sided one, it is difficult to assign a reason for the neglect in modern ecclesiastical architecture of this beautiful method of work.

The accompanying illustrations show the modern use of all the above-mentioned methods in a variety of objects made during the last few months by the Artificers' Guild.

EDWARD SPENCER.

WALTER SPENCER.

A coloured etching by M. Ch. Cottet exhibited at the February exhibition of the International Society under the title *Avila, Espagne*, and reproduced as such in our last number, represents, we are informed, a view, not of Avila, but of Pont-en-Royans.

## RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THIS month our illustrations embrace several different types of building erected or to be erected in various parts of England. First we have illustrations, reproduced from photographs, of an important country residence carried out from the design of Mr. W. H. Ansell, A.R.I.B.A., of New Square, Lincoln's Inn. This house, known as Knappe Cross, stands about two miles from Exmouth on the hill overlooking the estuary of the Exe and the English Channel. The garden front of the house faces S. by S.W., and the windows of the principal rooms are on this front and the western one, in order to have the full advantage of the view. As will be seen by the plan (p. 212) the hall is the centre of the life of the house; from it the three main reception rooms are approached, and the principal stairs lead from a recess in it to the bedrooms on the floor above. The kitchen, scullery, larders, etc., are placed at the north-east



WROUGHT IRON DOG (PART OF SET MADE FOR L. H. LARGELY, ESQ.) SHOWING DEEP FULLER LINES ON STEM AND PIERCED AND TOOLED WORK ON HEAD

FORGED BY WALTER SPENCER  
DESIGNED BY EDWARD SPENCER



## *Recent Designs in Domestic Architecture*



HALL AT KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT

corner, the servants' hall, however, being on the sunny side and having a bay window. The external walls are built hollow with a  $2\frac{1}{2}$ -in. cavity, and are bonded with Jennings' stoneware cranked bonding bricks. The floors are fire-resist-

ing, and were supplied and laid by the Kleine Co. on their well-known system. The corridors on each floor are heated by radiators, and the ground floor rooms have supplementary radiators in addition to fireplaces. The heating was carried out by Messrs. Wippell and Row of Exeter. The architectural motive externally is of the simplest; the oblong shape of the lead glazing panes is the keynote, and is reproduced in the shape of the windows, and practically governs the elevations. Unity of motive, with the use of as few materials as possible, has been aimed at, and the result is a restrained and

dignified house. The bricks are a rough tawny red, with plenty of varied colour, and with the hand-made roofing tiles, were supplied by a London firm. The stone used for the windows is of the Ham Hill variety, and the warm creamy colour



KNAPPE CROSS, EXMOUTH: TERRACE VIEW

W. H. ANSELL, ARCHITECT



## *Recent Designs in Domestic Architecture*

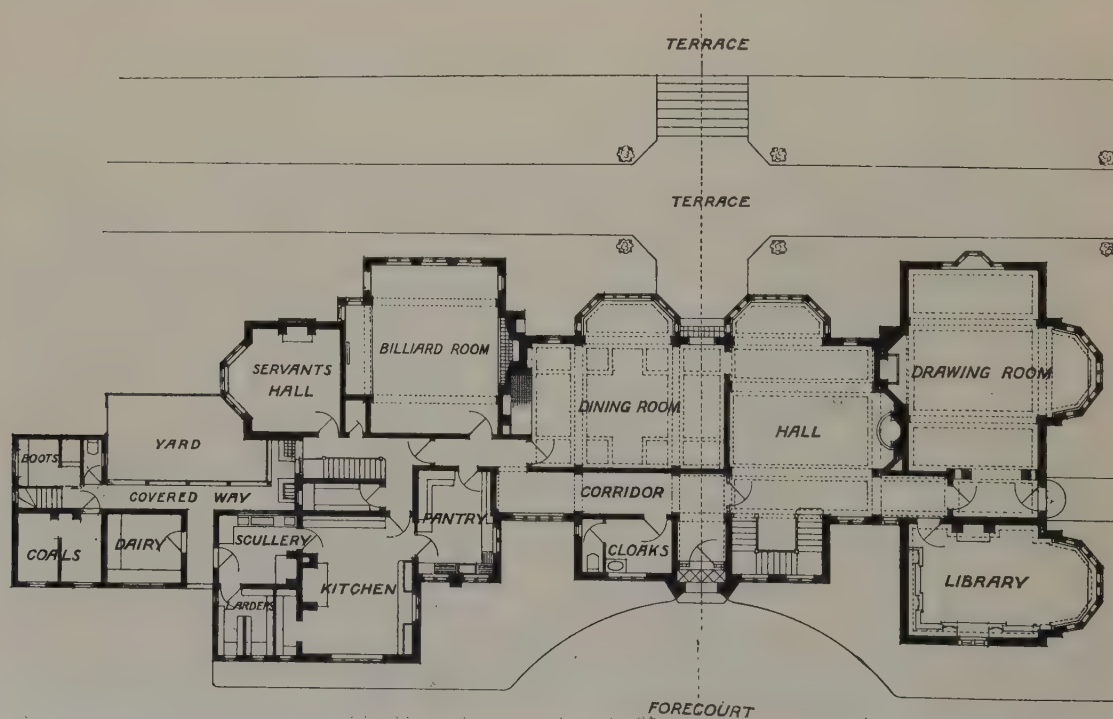


KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT

blends pleasantly with the bricks. The casements and glazing were supplied by Messrs. Henry Hope, of Birmingham. A little interest is given by the introduction of small designs in the leading of the centre quarry in the upper lights of windows, and, as Devon has long been famous as the shore home

of those that go down to the sea in ships (it may be interesting to point out, by the way, that Topsham, near by, once compared favourably with London in the number of ships it contributed to the over-seas trade), the staircase windows have roundels of faery ships. Internally a feature has



PLAN OF KNAPPE CROSS, EXMOUTH

W. H. ANSELL, ARCHITECT



## *Recent Designs in Domestic Architecture*



DRAWING ROOM AT KNAPPE CROSS

W. H. ANSELL, ARCHITECT

Messrs. Dart and Francis, of Crediton, who were also the general contractors for the whole house. The oak has not been fumed or stained in any way. The hall and dining-room ceilings are the work of Mr. G. P. Bankart, and the plaster work in the drawing-room is by Messrs. Aumonier and Son. A gardener's lodge, stable, electric lighting, engine house, and extensive vineries and glass houses have also been designed by the architect and erected. A considerable amount of formation work has been necessary in connection with the garden; terraces and lawns have been made, a

been made of the doors and panelling, of selected west country oak, supplied and constructed by

sunk rose-garden formed, and, with the Devon climate, but a short time will elapse before the



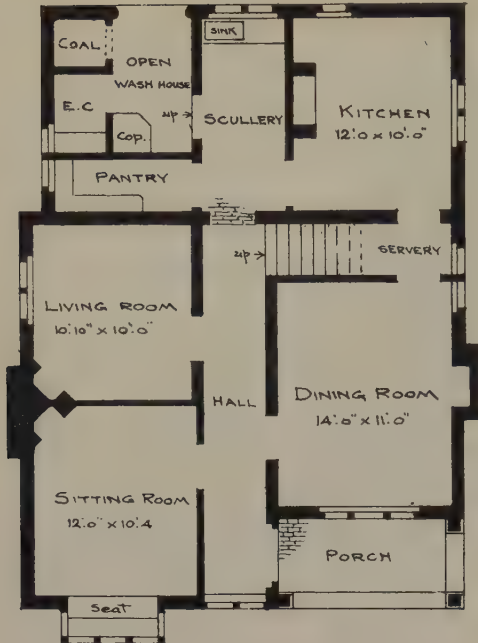
COTTAGE IN MAXSTOKE PARK, WARWICKSHIRE

(Plan on next page)

CHARLES M. C. ARMSTRONG, ARCHITECT



## Recent Designs in Domestic Architecture



PLAN OF COTTAGE ILLUSTRATED ON PRECEDING PAGE

house has its setting of green leaf and sweet flowers, without which no country house can be considered

complete. The house was designed for Mr. and Mrs. E. P. Hoyle, by Mr. W. H. Ansell, of New Square, Lincoln's Inn, and built by the contractors already named.

The small house at Maxstoke, Warwickshire, which we illustrate on p. 213, was recently erected in the park at that place, and was intended for the occupation of the butler, with separate accommodation for a gentleman, should the castle be overcrowded, a special dining-room and sitting-room being provided on the ground floor with bedroom and bathroom above for his own use. Kenilworth bricks are used to the first floor level and the walls above are roughcasted a natural fawn colour. The roof is covered with brown tiles. The windows are wood casements with leaded lights. Mr. Charles M. C. Armstrong, of Warwick, was the architect, and Mr. Frank Davis, of Moseley, the general contractor.

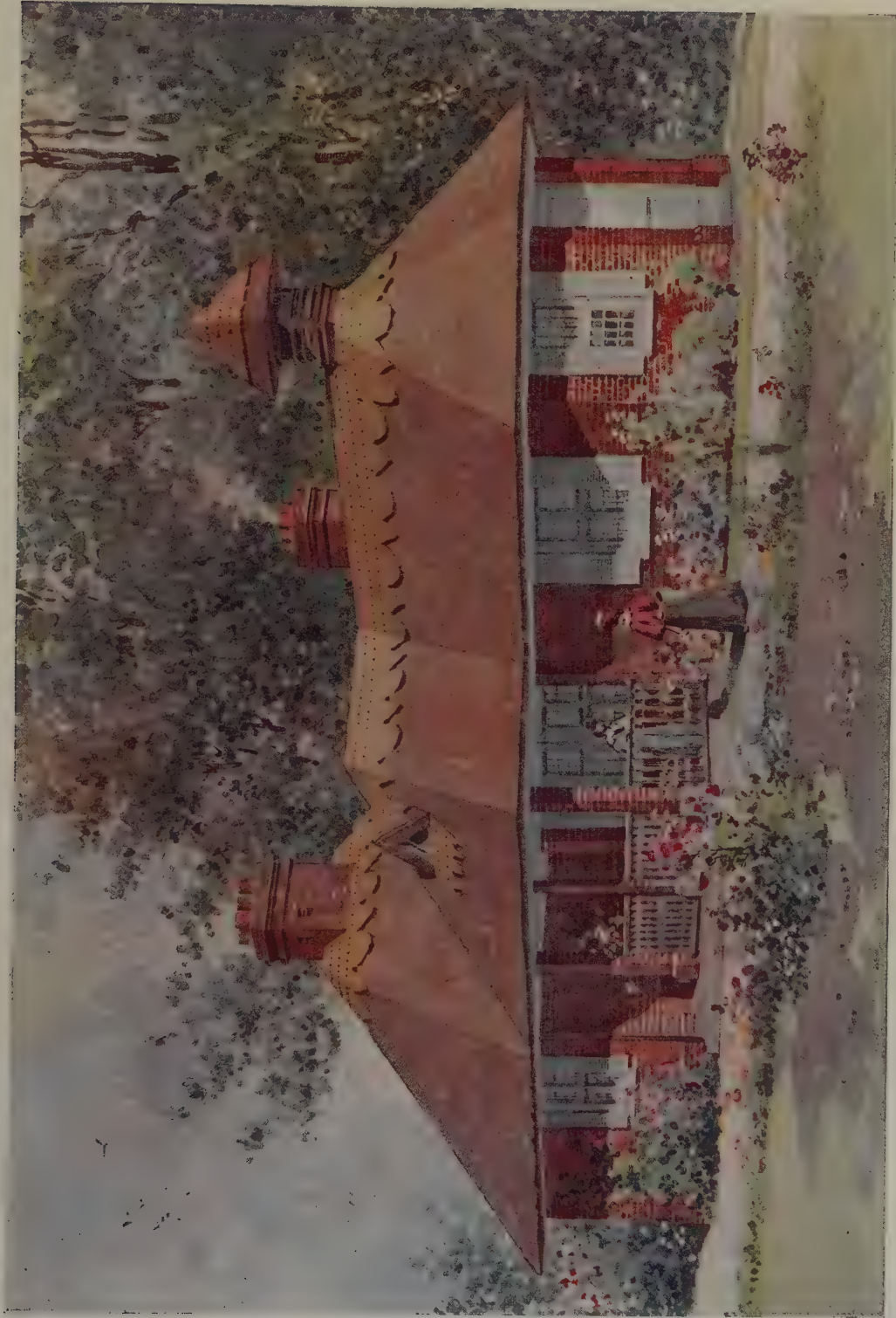
Our next illustrations also represent buildings designed by Mr. Armstrong. The first is a private electric lighting station, erected on the Canwell Hall estate in Staffordshire. It stands in a portion of the park, and the design is appropriate to its character as an accessory



ELECTRIC LIGHTING STATION, CANWELL PARK, STAFFS

C. M. C. ARMSTRONG, ARCHITECT





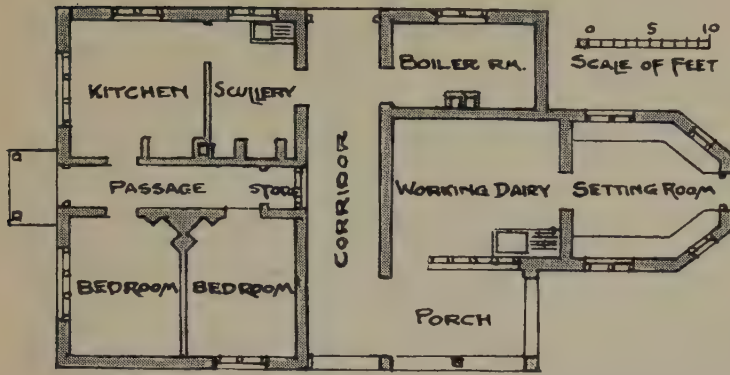
NEW DAIRY COTTAGE ON THE  
CANWELL HALL ESTATE, STAFFS.  
C. M. G. ARMSTRONG, ARCHITECT.







## *Recent Designs in Domestic Architecture*



PLAN OF DAIRY COTTAGE, CANWELL PARK. C. M. C. ARMSTRONG, ARCHITECT

to a private residence. It is carried out in narrow cherry-coloured, sand-faced local bricks, with wide mortar joints. The dressings are in Bath stone and the roofs covered with thick grey-green slates. The windows are steel casements, filled with leaded lights and having gun-metal handles, and are by Messrs. H. Hope and Sons, of Birmingham. The ironwork is painted a dull black, and the white eaves are white wood, boarded with the rafters' feet exposed. Portions of the old gas-house of the estate were re-planned in the new buildings. The large engine-room is

entirely faced with white glazed bricks with a narrow joint, and the flooring is in dark red and chocolate-coloured tiles laid to a good pattern. The generating plant was installed by Messrs. Drake and Gorham.

The dairy cottage designed by Mr. Armstrong for the same estate, and of which we give an illustration in colour, is situated between the gardens and stables. This also is carried out in narrow cherry-coloured, sand-faced bricks, with wide mortar joints; and an agreeable feature is the thatched roof, carried out by a Norfolk thatcher who brought his own fen-reeds from the Broads, which have already weathered to a beautiful soft silver. The woodwork is painted white throughout. The windows are filled with leaded lights, being wood casements to open inwards; lowered shutters being provided externally to the dairy portion. The open drying verandah and the covered way dividing the cottage from the dairy are brick-paved with wide joints; the posts and balustrading here are of oak, as also the lantern light ventilating the



COTTAGE HOMES, CHURCHILL, SOMERSET: FRONT VIEW. FROM A DRAWING BY T. RAFFLES DAVISON  
SILCOCK AND REAY, ARCHITECTS



## *Recent Designs in Domestic Architecture*

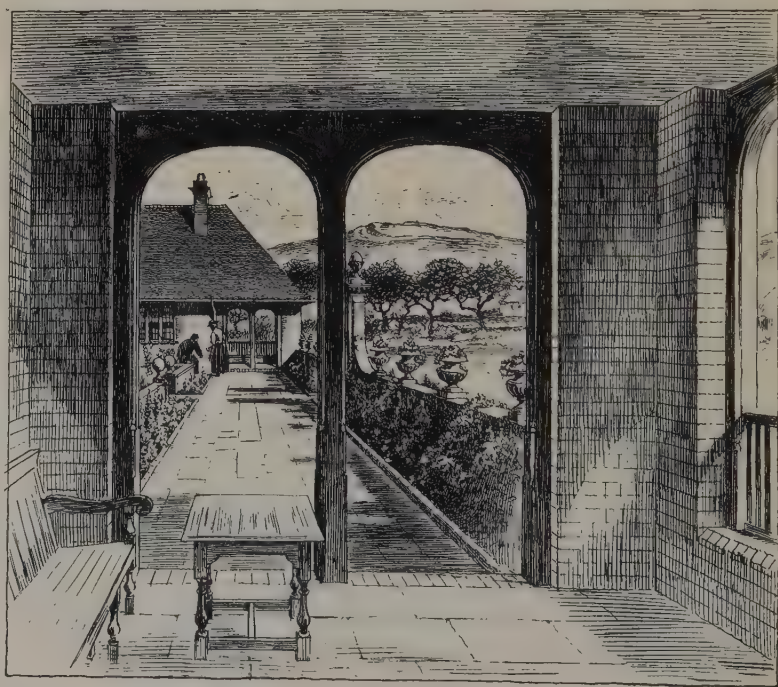
"setting" dairy, which room is lined with white tiles and has marble shelving; shelves also being provided for china and ware. The interior is fitted with the latest improvements in dairy utensils, and is heated by hot water. The surroundings have been laid out in keeping: herbaceous borders and roses, backed by an old high brick wall, being on one side, whilst a background of elms forms the other.

A brief account of the Churchill Cottage Homes, in Somersetshire, was given in our issue for April, 1907, when we reproduced two drawings (one in colour), together with a plan. Now that the entire scheme has been completed and the cottages occupied, we believe our readers will be interested in seeing the further illustrations now given, three of which are from pen drawings executed by Mr. T. Raffles Davison, and the remainder from photographs recently taken; and with them we join some further descriptive details furnished by Mr. Davison.

These Cottage Homes, as indicated in our previous note, were founded by Mr. Sidney Hill, J.P., of Langford House. Mr. Hill, whose decease in the meantime has removed a generous benefactor from the locality, left a valuable endowment fund for the maintenance of the homes. They are built on a beautiful site well elevated above the village roadway, and the quadrangle has its open side towards the picturesque wooded hills close by, forming a spur of the Mendips. The effect is delightful as one enters the quadrangle through the main archway looking towards the hills, with the flanking walls of the quadrangle and the sunk garden and sundial, with the enclosing terrace walls, the southern one being centred by a beautiful wrought-iron gate with graceful flanking piers. But, partly owing to the pleasant grouping and outline of the buildings, and the studied care of the details and proportions, and partly owing to the admirable setting and environments of the

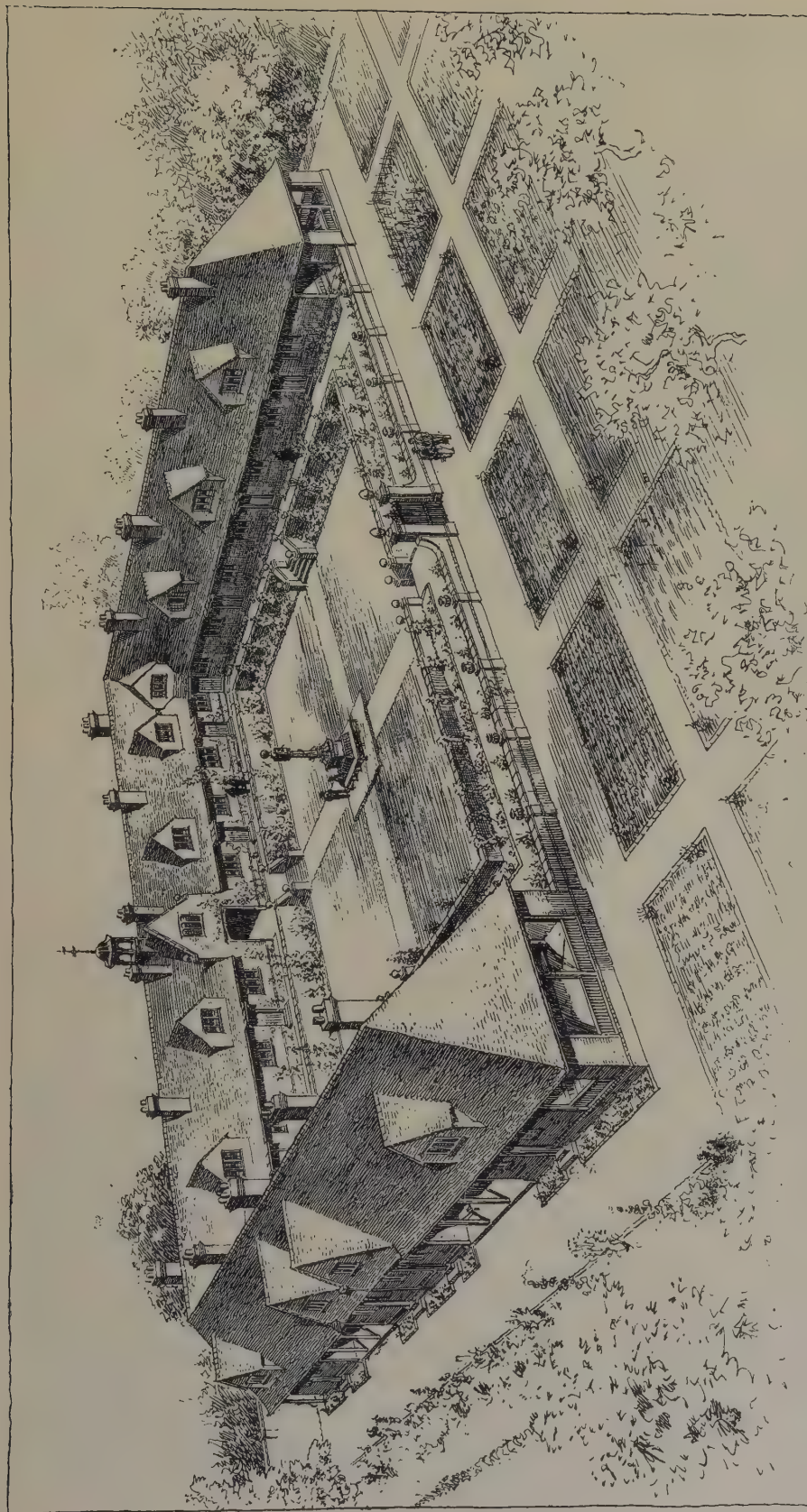
whole, we get a variety of views in which the quality of the design is a striking feature. A bird's-eye view of the whole may be obtained from the surrounding hills, and we give one opposite which fairly illustrates the general scheme and indicates the nice balance and emphasis of the parts. The peep through one of the open pavilions at the South end (below) shows something of the effect of the Southern enclosure with the pleasing outline of the distant hill, on which the modelling of the ancient British encampment may be noted. The quick perspective of the entrance front (p. 217) shows the dominance of the nicely proportioned bell turret. The sundial in the centre of the quadrangle is an interesting feature, which centres the whole group.

Each house has upon the ground floor a living room and bedroom, with a small scullery, larder, etc., and upstairs is another bedroom and a large storeroom. The houses are self-contained and free from the usual excrescences at the back; there are, in fact, no backs at all as generally understood, all the elevations being equally important. Over the principal entrance of the quadrangle is a large room for the use of the trustees, approached by a spiral stone staircase. This room is panelled in oak to a height of seven feet, and has a stone fireplace and windows at each end of the room



COTTAGE HOMES, CHURCHILL, SOMERSET: VIEW OF SOUTH TERRACE FROM ARBOUR. DRAWN BY T. RAFFLES DAVISON. SILCOCK AND REAY, ARCHITECTS





COTTAGE HOMES, CHURCHILL, SOMERSET  
SILCOCK AND REAY, ARCHITECTS. DRAWN  
BY T. RAFFLES DAVISON



## Recent Designs in Domestic Architecture



CHURCHILL COTTAGE HOMES : VIEW OF GARDEN FROM PORCH  
SILCOCK AND REAY, ARCHITECTS

containing the coat of arms of the founder. The "worker" grates adopted for the living rooms are set in golden-brown bricks, with raised hearths of the same material. The bedroom grates have green tile surrounds and tile hearths, and all the fireplaces have simple oak mantels. A guard fender is provided for each living room, and bells enable each house to communicate with each other in case of emergency. All the houses are comfortably furnished with substantial oak furniture designed by the architects in harmony with the general style of the homes. The doorways throughout are constructed of oak frames and arched heads with oak doors, those in

the quadrangle having moulded hoods panelled underneath, supported by richly-carved corbels. The walls are of sand-faced brick, with hand-made red tile roofs. The window frames are of oak, with iron casements and lead light glazing. The stone, which is sparingly used, is from the Guiting Quarries, and its yellow tint harmonises well with the warm tones of the walls and roofs.

In carrying out these Cottage Homes every endeavour has been made to obtain and preserve throughout the old-world character and quiet charm attaching to the many fine old groups of houses of this kind to be found in various parts of the country, and with this end in view no detail, however unimportant it might seem, in itself, has been deemed unworthy of attention.

It only remains to add that the cost of the buildings, including the furniture in the homes, the trustees' room, a cottage for the matron (containing a large sitting room, kitchen, three bedrooms and a bathroom), a small, but fully-equipped, laundry and other out-buildings, amounted to just under £13,000, the gardens and planting costing about £900 more. The architects are Mr. T. B. Silcock, F.S.I., and Mr. S. S. Reay, F.R.I.B.A., of Bath and London.



CHURCHILL COTTAGE HOMES: TRUSTEES' ROOM SILCOCK AND REAY, ARCHITECTS





COTTAGE HOMES, CHURCHILL, SOMERSET  
SILCOCK AND REAY, ARCHITECTS



## *Japanese Colour Prints—Studio-Talk*

### JAPANESE COLOUR PRINTS.— VI. "WASHING LINEN" BY TOYOKUNI.

WHETHER in grace and beauty of drawing or in delicacy of colouring, the earlier works of Toyokuni stand in the first rank of Japanese chromoxylographs. There is at times a Greek-like purity of line in the contour of the female figures of this artist which is singularly pleasing, and which, as in the one to the left of the illustration here reproduced, places his art upon a higher pinnacle than that attained by the work of any of his followers, and especially by those who in later years took his name. No more convincing example of dainty colour harmony is to be found in Japanese work than in the simple but carefully considered scheme of greys and pinks revealed in the robe of the figure referred to. The late Albert Moore might have taken a hint from such another print.

#### STUDIO-TALK.

*(From Our Own Correspondents.)*

LONDON.—The news of Mr. Charles Conder's death reached us last month just as we were going to press, and we were able to make only the briefest possible reference to it. Mr. Conder was only

forty years of age, having been born in London in May, 1868, but though he had not attained the prime of life his eminent qualities as a painter had for years been recognised by those whose judgment counts for anything. It was, of course, his wonderful sense of colour that gave his art its unique character, and this far outweighed any shortcomings he had as a draughtsman. An article on Mr. Conder's Paintings on Silk was contributed to this magazine in May, 1898, by Mr. D. S. MacColl, among the illustrations being a portrait of the artist from a photograph taken about that time; and again, four years ago an article was devoted to a room decorated by him.

We have also to record the death in Paris, on the 26th February, of M. Emmanuel Poiré, the famous caricaturist known to the world under his Russian pseudonym of Caran d'Ache (karandash = pencil). His family had been settled in Russia from the time of the Napoleonic wars, and he was born in Moscow in 1858, but migrated to Paris early in life. Curiously enough an article on his work as a caricaturist appears in the same volume of this magazine as that which contains the article on Mr. Conder's silk paintings referred to above.

The death of Mr. Frederick Goulding, which took place early last month, deprives the etchers of



"THE FISH MARKET, COPENHAGEN" (ETCHING)

*(Reproduced with four others by permission of Mr. R. Gutzkunst)*

BY H. MULREADY STONE





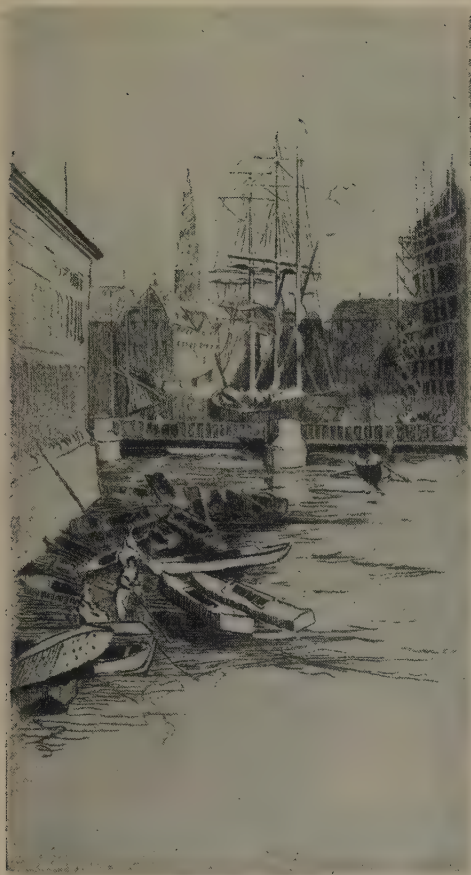
"WASHING LINEN." BY TOYOKUNI.







## Studio-Talk



"DRYING GROUND, COPENHAGEN" (ETCHING)  
BY H. MULREADY STONE

selections from his plates which we reproduce will enable readers to acquaint themselves with his pleasant art. It is in such small and deliberate treatment as *The Corner Shop* that we find Mr. Stone at his best, and his work in this vein should bring him very quickly to the forefront as an etcher.

At the Goupil Gallery the pastels of M. Simon Bussy proved an attraction. They are decorative impromptus, inspired by nature, but imaginative in effect; their interest, however, being somewhat diminished by a tendency on the artist's part to accept a species of mere pattern work as a substitute sometimes for other decorative possibilities in his subjects.

At the Ryder Gallery the delightful art of G. Leon Little formed an interesting exhibition, for Mr. Little's methods sympathetically interpret the simplicity of vision and the genuine love of the countryside which seem the convincing elements of his pictures.

The Women's International Art Club, whose tenth exhibition closed in March at the Grafton Galleries, is indeed to be congratulated upon the very high, all-round standard attained in so large an exhibition. Among the many works which had claims to individual mention it would be impossible to omit the *Grass of Parnassus*, by E. C. Austen Brown; *Barbara*, by Mary Creighton; *St. Nazaire de la Cité*, by I. A.

this country of a valuable ally, for besides being himself an etcher of considerable ability, he was, perhaps, the best printer of etchings this generation has known, and those who realise how much depends on the way an etching is printed will readily concede his claim to remembrance on this account alone.

We have derived considerable pleasure from the plates of Mr. H. Mulready Stone, an etcher who has only lately invited opinions on his powers by a recent exhibition at Mr. Gutekunst's gallery. The



"THE FISH MARKET, COPENHAGEN" (ETCHING)

BY H. MULREADY STONE



## Studio-Talk



"THE CORNER SHOP" (ETCHING)

BY H. MULREADY STONE

*The Blue Shutter*, by M. Moscheles ; *Sisters*, by Laura Clunas ; *An Invitation*, by H. Halhed ; *A Sunny Corner*, by F. Small ; *Mrs. Kingsford's Children*, by Aimée Muspratt ; *Open-air Portrait*, by E. Wright ; *A Portrait*, by B. Heriot ; *A Garden in Stirlingshire*, by Elise Thompson ; *The Auction*, by Clare Atwood ; and in the water-colour room *Blakeñey from the Marsh*, by E. M. Lister ; *St. Nicholas, Furnes*, by H. B. Wilson ; the coloured woodcuts of E. C. Austen Brown ; *On the Sussex Downs*, by Amy Atkinson, and *A Drama in Tinsel*, by Gertrude Lindsay, and the very charming illustrations for Mrs. Ewing's books, by M. V. Wheelhouse. Interesting were the two plasters by E. Hickman, and such well-known craftsmen as

Dods-Withers ; *Monseigneur*, by Vera Willoughby ; *Ave Maria*, by E. Somerville ; *By the Pool* and *Morning by the Grand Morin*, by E. Q. Henriques ;

Misses E. Kirkpatrick, B. L. Goff, E. C. Woodward, and Ethel Virtue and Mrs. E. Eastlake also exhibited to advantage on this occasion.



"OLD CANAL, COPENHAGEN" (ETCHING)

BY H. MULREADY STONE





"A VILLAGE CORNER, PICARDY" BY NORMAN GARSTIN

The Walker Gallery in Bond Street is showing this month a representative collection of the recent work of Mr. Norman Garstin, the Newlyn artist whose earlier work in various media is familiar to most of our readers. The two water-colours of scenes in Picardy here reproduced illustrate well the methods of an artist who has more than ordinary individuality of outlook and power of technical expression. His directness of statement and freshness of handling give to his studies of nature a definite significance as frank records of simple facts, and make them decoratively pleasing without diminishing their value as realities. One of the greater merits of his work is its freedom from insistence upon trivial details which do not help the general effect; its breadth of manner is eminently attractive because it comes from a

sound power of analysing essentials and from a carefully cultivated perception of what is necessary for well-adjusted pictorial arrangement. Mr. Garstin has, too, a happy knack of suggesting the characteristic atmosphere of the particular district in which he happens to be working; he does not follow a studio convention and reduce everything to a kind of preconceived pattern, he is rightly responsive to the impressions of the moment and allows them to exercise their full influence in deciding the manner of his expression. His wanderings in search of material have made him acquainted with many parts of the world, and he deals with equal success with subjects at home and abroad.

The fifth exhibition of the Society of Twelve contained, as usual, many etchings, lithographs and drawings of distinction, Mr. Charles Shannon's lithographs *The Bead Necklace* and *Playmates*, Mr. W. Rothenstein's portrait of Gerhard Hauptmann with its strong and sympathetic line, Mr. Orpen's studies of babies, Mr. George Clausen's *The Old Reaper*, coming prominently to our minds. *The Study of a Girl*, by Mr. A. E. John, was fired with life itself. Mr. F. Dodd's *The Tall Shiner* represented him best. Mr. Sturge Moore exhibited prints of as much beauty as ever, and Prof. Legros, Mr. D. Y. Cameron and Mr. Muirhead Bone were each very characteristically



"A FARM ENTRANCE, PICARDY"

BY NORMAN GARSTIN





"INTÉRIEUR DE L'ÉGLISE ST. MARC, VENISE."

BY PIERRE BRACQUEMOND

represented, though the latter not so importantly as usual, and there were a series of drawings finely classical in spirit though dealing often with modern Italian life by Mr. J. Havard Thomas. Messrs. Wm. Strang, A.R.A., and Gordon Craig were not represented.

At Mr. Thomas McLean's gallery in February M. Pierre Bracquemond proved to Londoners his inheritance of a good share of the gifts possessed by his father, the distinguished etcher. M. Bracquemond's medium, however, is not etching; his subjects, many of them interiors, reveal a painter coping with difficulties which prove the resources of his art and witness to his unusual skill. Our reproduction on this page has been selected from his admirable exhibition. Miss Emily W. Pater-son's exhibition, "From the North Sea to the Adriatic," at this gallery was one containing many highly successful results in water-colour—notably *The Pink Tent*, *The Doge's Palace*, with its admir-

able treatment of green water, and *The North Sea*.

Mr. East has always been a close student of tree-forms, and in making a picture it generally interests him to set himself a problem to solve on the way. In the case of our supplement, *In the Cotswolds*, he has very effectually solved the difficulties of painting one green upon another without either indefiniteness or monotony of colour.

The second exhibition of the New Society of Painters and Sculptors at the Rowley Gallery revealed some changes in the exhibiting membership since last year. Nine painters exhibited, and as the work of quite young painters the show was very interesting. The excellently painted *Stored Apples* best represented Mr. M. Nosworthy. Mr. C. F. Hamilton exploited a marked *penchant* for the

ugly in drawings which show sensitiveness to good influences, that of Degas perhaps being most conspicuous. The decorative *Harvest Home* was the most noticeable item of Mr. J. Hodgson Lobley's work. There was an open-air flavour and good painting in Mr. R. G. Brundrit's work, and Mr. T. T. Blaylock's *Trawlers* was interesting. Mr. Louis Sargent's *The Morning Walk* sums up in one canvas all the elements of that artificiality of colour which in one form or another cheapens the character of all his pictures; and since these had perhaps more character than anything else in the room, this is a pity. The note of caricature spoils *The Morning Walk* too, depriving what is an admirable effect of composition of its dignity. Mr. A. S. Wilkinson is another painter with the same distressing appetite for artificialities of effect, yet with an evident feeling for the truer qualities of emotional colour. We found some refreshment in Mr. J. Nickal's *Arundel*





"IN THE COTSWOLDS." FROM THE OIL  
PAINTING BY ALFRED EAST, A.R.A., P.R.B.A.





## Studio-Talk



"LE FAUNE" (WATER-COLOUR) BY GASTON LA TOUCHE

*Park* and *The Weald Brooks*, with their evidence of less desire for advertisement.

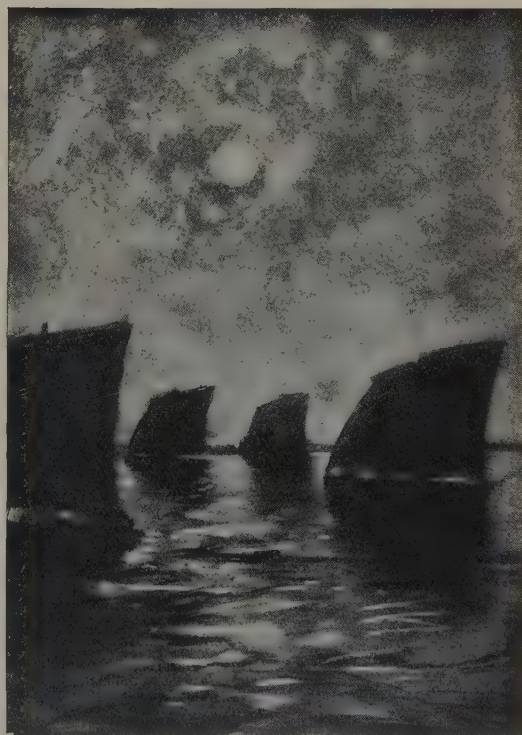
With the Old Dudley Art Society, who have been exhibiting at the Alpine Club, one kind of thing is done thoroughly well, but it is comparatively easy, and nearly all attempts to embrace the real difficulties of the art of painting seem with this society to end in mediocrity. There are, of course, exceptions, notably in the art of the president and vice-president, Mr. Burleigh Bruhl and Mr. W. S. Stacey, and a small group whose art loyally supports theirs, such as Messrs. Charles Dixon, J. P. Brinson, D. C. Dunlop, J. Finnemore, Sylvester Stannard. Works of character were Mr. Lexdon Peacock's *The Old Lavender Bush*, Miss M. Stone's *Highland Heather*, Mr. M. H. Carlisle's *On the Beach, Florida*, Miss G. Peel's *In the long Afternoon*—and there was Mr. Lawson Wood's inspiring and artistic humour and the old-fashioned but accomplished art of Innes Fripp, but we sadly missed the work of Sir W. Eden and Mr. Haité.

Among other recent exhibitions that of Old World Gardens by Mr. E. Arthur Rowe, at the Dowdeswell Gallery, was of its kind, perfect.

Of course such art declines many difficulties, but those which Mr. Rowe embraces he succeeds with beautifully. Miss Grace Joel's exhibition at the Doré Gallery was dominated by her portrait of *Mdlle. la Comtesse de M.*, exhibited at the New Gallery last year and commented on by us at the time. No preceding work of hers challenges it, but the fact of such a standard being once attained invites us to anticipate successes in the future for this artist, who we understand hails from New Zealand.

The Design Club was formally inaugurated in February, when a large and representative gathering of designers and others met at the Club's quarters in Newman Street to give it a send off.

PARIS.—The fourth exhibition of the Société de la Peinture à l'Eau was certainly one of premier importance, and ought to be taken as the pattern of what a small exhibition should be, both on account of its excellent arrangement and the very high standard maintained among the works exhibited. The Artistes Modernes Gallery holds at the utmost a hundred pictures, and of these



"CRÉPUSCULE" (WATER-COLOUR)

BY GASTON LA TOUCHE



## Studio-Talk

the majority were works not only of charming appearance but also highly individualistic in character. M. Lucien Simon has always been a master of water-colour painting, and from the first we have admired the transparency and the liquid quality of those pictures of his in which, with such intense personality, he captures and expresses the most elusive and transitory effects. This year he has really surpassed himself, and to our mind has never before shown himself to be such a master of all the methods of his art, as in his *Young Deacons*, a study for his picture of last year, or as in the large, low-toned water-colour, *Vendredi Saint à Assise*. His *Promenade sur la Dune* brings back the recollection of his Breton pictures with their striking contrasts of colour and their warm and melodious tonality. M. La Touche was no less happy in the work he exhibited, and he sent six water-colours as evidence of his activity during the past months. He was here represented by something reminiscent of all his pet subjects.

His *Parc à l'automne* is ample proof that he has not abandoned that cycle of pictures through which he arouses in us such deep emotions. This powerful colourist showed also some paintings of Breton fishing boats by moonlight, in which he evinced his perfect comprehension of the art of modulating his tones, and endowing with poetic glamour the subjects of his brush. Besnard, as one knows, manipulates water-colour with the same ease, the same power, and the same charm as he does oil or pastel. At the exhibition we much admired his two delightful little female portraits in fancy dress, round which there seemed to cling something of the fascinating romance which in the eighteenth century was associated with Oriental costume. M. Rouché, the Parisian art collector, the interior of whose house was illustrated in *THE STUDIO* for January, 1908, has con-

ceived the happy idea of commissioning from Besnard a new decorative panel, *Jeunesse*, the cartoon for which shows some admirable drawing, as also does the sketch *Invocation à Diane*. M. Auburtin, who has just held a very remarkable exhibition in a new gallery in the Rue Tronchet, has a style all his own. His water-colours have all the vigour and strength of fresco painting, and at times one can with difficulty believe that these powerful works are done simply upon paper. His *Danseuse*, his Rhine maidens, are most excellent; his *Aigle* and his decorative frieze remind us that this artist is also great in the field of decorative art. M. Luigini always gives evidence of a very personal technique; I was much taken with the spirited drawings in which he renders so perfectly aspects of the country-side and the towns of Flanders. The foreigners were extremely well represented in the show. M. Alexander Marcette showed himself the possessor of an ever more exact and sensitive vision; in his *Tempête* and in his *Mouettes* he



"L'ESCALIER" (WATER-COLOUR)

BY WALTER GAY



“VENDREDI SAINT À ASSISE.” FROM THE  
WATER-COLOUR BY LUCIEN SIMON





"PROMENADE SUR LA DUNE" (WATER-COLOUR)

BY LUCIEN SIMON

excels in the power of giving an impression of infinity. Nothing was more lively than the *Enfants de Marken*, by Frantz Charlet. Mlle. Florence Esté makes great progress; her work is carried to a much greater degree of perfection and is vastly surer in drawing. M. Fernand Khnopff showed a large triptych, which, under the title of *Souvenir de Bruges d'autrefois*, portrays in the centre one of those symbolic women that he delights to draw, and of whose seductive charm he alone holds the secret, while in the panels there are views of the romantic old town. It is a work full of those qualities of thoughtfulness and sensibility which are so characteristic of this rare artist, and it is furthermore an impeccable piece of drawing and painting. Mr. Alfred East was represented by two pictures, both excellent in technique and delightfully harmonious. Mr. Walter Gay charmed us once again by his paintings of interiors, so studied in arrangement and so delicate in colouring.

M. Pierre Gaston Rigaud is an artist, as yet little known, who makes it his endeavour to show

us in a series of pictures something of the charm of his own country—the district of the Landes. In this he has succeeded perfectly, and there are good qualities of colour and of composition in his painting. We much liked his picture *Les Grands Pins*, and certain interiors of churches. He is a clever colourist who decidedly deserves the good word of the Parisian public.

M. R. A. Ullman's work is already known to our readers through the pictures which he sends each year to the Société Nouvelle. In consequence many of the paintings which he showed in one of the rooms at Petit's were familiar to us, but one did not, on that account, appreciate the less his delightful palette of silvery tones, which gives to the slightest of his sketches a most rare preciousness.

Too little is known in France of contemporary German painting. We do not speak of Böcklin, of Klinger, or of Thoma, but of all that young school of Munich and of Düsseldorf, which, while

## Studio-Talk

it enjoys on the other side of the Rhine a great reputation, we here ignore completely. It was therefore interesting to see in the Galeries Dewambez the collection of works brought together by the painter Borchardt, among which the work of the following artists was represented: Burger, Hofer, Klossowsky Matthes, Palmié Tewes, Spiro, Vinnen, Weiss, Weissgerber, Mme. Burger, Haller and Voelkerling. We will dismiss from our thoughts certain men whose talents appear to be as yet rather hesitating. For example, M. R. Lévy, whose work is at most a bad edition of Cézanne's, M. Klossowsky, who is often very confused, and M. Hofer, who draws almost too much; but, on the other hand, there was here some work of very personal and ripe talent. Fritz Burger, who had an imposing portrait of the musician Frey at the piano; Weissgerber, a young artist of wide knowledge; Matthes, a charming humorist; Palmié, from whose diverse palette we have in turn sparkling fantasies of landscapes in winter, spring or autumn; Spiro, whose *Courtisane*

was a superb study of the nude recalling Manet; and, lastly, Vinnen, whose three seascapes of the North Sea I have no hesitation in ranking with the best work of this kind. Borchardt was represented by a series of very characteristic landscapes.

H. F.

**B**ERLIN. — Max Klinger's warmest admirers have not been able to feel satisfaction in face of his new Brahms monument, exhibited in the gallery of the Secession. When we first catch sight of the figure of a wandering bard in floating cloak, by whose side visionary figures are rising in tragic emotion, the impression is great; but at closer quarters it is dispelled, and the closer we study the more we feel offended by disproportion and even something approaching to vulgarity of form. We have the uneasy feeling of prying into the struggles of genius with matter, and of seeing all the glories of imagination suppressed by the unyielding marble. On the other hand in Klinger the etcher all the



"SOUVENIR DE BRUGES D'AUTREFOIS" (WATER-COLOUR)

BY FERNAND KHNOFF



## Studio-Talk

qualities of great art impressed us—phantasy, naturalistic exactness, and decorative charm—and we felt besides the ennobling touch of a true classicist.

The Schulte Salon has been showing modern portrait-painting this winter. Joanowicz and Herkomer have given place to A. De la Gandara, the Spanish-Parisian painter, the most brilliant living interpreter of the mondaine lady. He is at his best when the character of his distinguished sitter is expressed in elegant attitude and trailing costume. Only now and then do we seem to get a glimpse of the soul of a modern Salome or Herodias. His poses are mostly of true distinction, but can also be exaggerated, bordering on the unnatural. He loves a subdued colourism, all the blues and pinks softened by pearly greys, and some varnish adds particular sparkle. His beauties generally stand out from a very dark background, or are set against the flowing folds of a mole or fawn coloured velvet curtain. A gallery of his works offers feasts of taste and delights in technical sureness, but it leaves cravings for strength and depth unsatisfied.

At Gurlitt's we were called from dreamland into reality, when we strolled from the pictures of K. Otto Müller to those of Professor Klein-Chevalier. Müller is a young Bohemian who has studied only from nature and from the illustrations of "Jugend." But he has extracted from those sources what his poetical instincts needed. Graceful lines, the tenderness of youthful forms bathed in glaring sunlight, a striving after revelation of beauty, are the inner cravings which his brush betrays. He is still a seeker who will have to study nature intensely before he can quite express his dreams, but it is pleasant to meet such a youth in our time of empiric wisdom. Professor Klein-Chevalier is a painter of facts. Strong, hardy reality claims his brush. He must paint labour, ploughmen and boatmen at work—work that bends the back and swells the sinews. He loves a breezy atmosphere which makes people clutch their hats at the landing-stage or on the seashore. Often he depicts plain, brutal work, but likes at times to intermingle an element of elegance. This touch of refinement characterises also the painter's



DOLLS

BY MARION KAULITZ



DOLLS

BY MARION KAULITZ

colourism, his stroke is energetic, and there are juxtapositions of values that occasionally remind one of Zügel. Klein-Chevalier certainly belongs to the group of our rising artists. J. J.

**M**UNICH.—From time to time there have appeared in the pages of *THE STUDIO* illustrations of toys designed by one or other Austrian artist designer, and they have evoked widespread interest. Our readers will, we feel sure, find no less attractive the rows of quaint little dolls by Marion Kaulitz which we now reproduce, for they are so true to life and there is something very human about them, especially as compared with the gaudily-dressed *poupées* with which our toy shops are stocked. Fräulein Kaulitz, who is English on the maternal side, has made it her aim in producing these dolls to make them representative of child nature, and recognising children's love for colour she dresses them in garments of bright hues. Their heads, it should be remarked, have been modelled by the well-known Munich sculptor, Paul Vogelsanger, the

faces being coloured by Fräulein Kaulitz, but the colour is fast so that the dolls' faces can be washed. The dolls, which are practically unbreakable, have been exhibited here as well as Brunn and Elberfeld, a special diploma being awarded to Fräulein Kaulitz at the latter place. The attention which talented artists have been giving of late years to the playthings of our little ones and to many other things touching child life is a gratifying sign of the times, and the movement in this direction, steadily gaining force from year to year, is of the greatest significance.

**V**IENNA.—Prof. William Unger resigned his chair at the Imperial Academy last year on attaining his seventieth birthday. He migrated to Vienna from Germany as long ago as 1872, and all his best work has been done here. He had, however, already shown his capability as an etcher, but at that time conditions were not favourable for original etching, and for years reproductive etching alone claimed his attention. Still, even as a copyist, he can lay





EASTER EGGS AS DECORATED BY THE PEASANT WOMEN OF SLAV RACES IN GALICIA AND MORAVIA

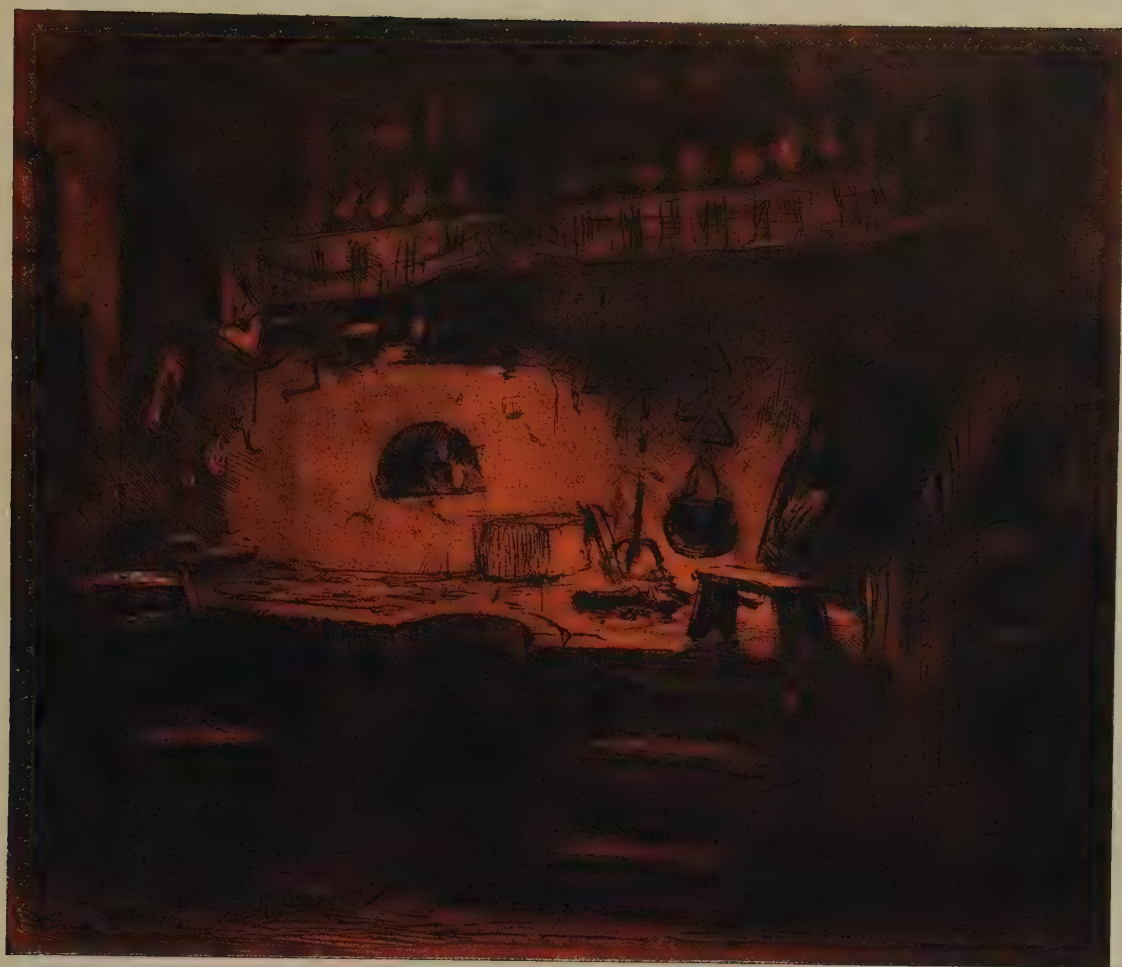
claim to a high rank among those who have done the same thing. His portrait of Rembrandt, after a painting by the master himself (the one with a hat, life size), was a revelation as to the capabilities of the copper-plate and the needle. Soon after he came to Vienna he was commissioned by the late Herr Miethke to make etched reproductions of the great masters in the Vienna galleries for a colossal work on the subject, which was published in 1885, and was a great success. In later years he did the same with other galleries. It is a pity Prof. Unger did not recognise his power as an original etcher sooner. Only comparatively late in life, when etching had gained a better status, did he begin to create, and then he showed himself a master both in black-and-white and in coloured etchings.

A more prolific etcher hardly exists; his plates are legion and include portraits, landscapes, interiors, book-plates, decorative subjects. Not the least part of his claim to fame arises from his eminent qualities as a teacher. Among his past pupils are many who are doing good original work,

such as Wesemann, Pontini, Oswald Roux, Ferdinand Lux, Gold, Krizmann, and Schmutzer, his successor at the Academy. Few, indeed, can look back upon so fruitful a life as his—fruitful both as a worker and as a teacher. The etching produced here as a supplement is one of a series of subjects derived from Lovrana, one of the professor's haunts in days gone by

A. S. L.

**P**RAGUE.—In the contemplative life of all Slav tribes a strong and impetuous impulse tends towards decoration. It is, above all, the Slav woman who has through centuries maintained and improved this natural instinct. She not only adorned her garments and those of her family, but also the walls, furniture, dishes and other objects of daily use with those charming ornaments which strike us by their richness of shape and their exuberant display of colour. This peasant art of the old Slavs has declined with the apparently vanishing inventive powers of the population. Only in a few remote villages, far from the industrial centres, is



"A KITCHEN IN LOVRANA."  
FROM AN ORIGINAL ETCHING  
BY WILLIAM UNGER.





## Studio-Talk

the old popular art still cherished in the heart of the Slav family.

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A branch of this singular ornamentation, whose products have been still preserved in their original style and colour, is that of Easter eggs. The custom of presenting eggs at Easter has nowhere been so much observed as among the Slav races, who, with respect to old customs and habits, are of a rare conservatism. The eggs have their own developed style of decoration, but there is some conformity with the embroideries used in the respective districts. The drawing shows, almost without exception, geometrical and vegetal motives. This ornamentation is quite original, and has been developed in the course of centuries out of the simplest primary types. The apple half has become the apple ornament, the campanula the bell motive, and the tail feathers of the cock the eight-pointed Slav star.

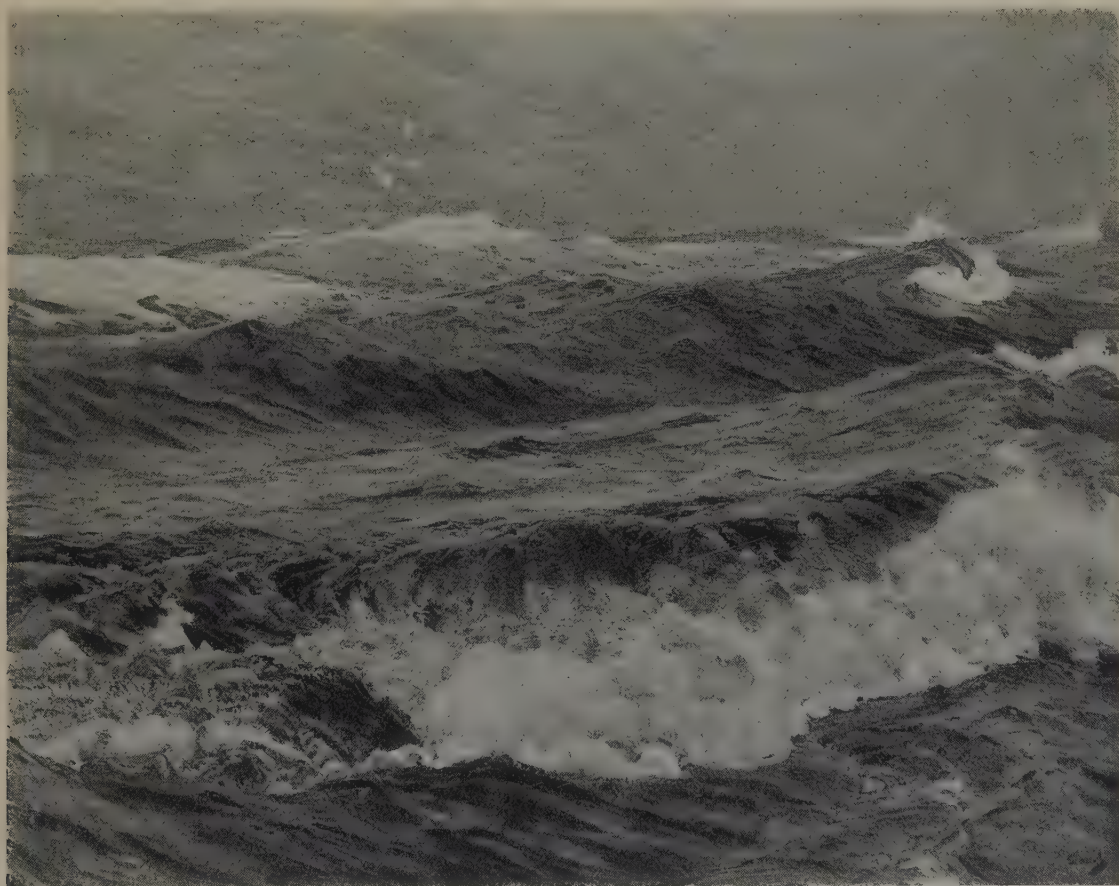
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Generally the eggs boast several brilliant colours.

The manner of making up the egg is most interesting, and betokens the special inventive powers of the Slav country-woman. She paints entirely according to her own inspiration on a hen's egg, raw or boiled. While she is drawing, one bright idea after the other assumes form in her fancy, and adding colour to colour she produces spirals, stars and triangles, and presently the finished egg comes forth from out of her hands.

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The mode of colouring the egg is more allied to the art of etching than to painting itself. A little receptacle with wax is placed above a lamp, to keep its contents liquid; and this wax is by means of a small pipe applied to the egg in fine stripes and other patterns which are to remain uncoloured. This done, the egg is covered with yellow colour, either with the naked finger-top or with a piece of cloth in which a lump of saffron has been tied up. When the colour has dried, the painter overlays with wax the spots which remain yellow in the finished pattern. Thus our artist draws ornament



"THE ROARING FORTIES"

BY FREDERICK J. WAUGH



## Studio-Talk

after ornament, working with ever-deepening shades. Finally the egg is put into a vessel containing the colour of the ground, a decoction of red brazil-wood, and the bark and berries of the alder, and there it remains two days. Such a carefully treated egg is then dried in a well-tempered oven, so that by means of the heat the colour may coalesce with the fatty matter of the wax and so improve its durability. After a time the eggs are taken out of the oven and carefully wiped. The painter now for the first time sees the result of his or her pains.

HEDWIG SCHANZER.

**P**HILADELPHIA.—The entire suite of galleries of the Pennsylvania Academy of the Fine Arts, with the exception of the two including the Gibson Collection, has been considered necessary to properly display the assemblage of works of art constituting the One Hundred and Fourth Annual Exhibition. As a consequence of this the four hundred and forty-six oil paintings and the one hundred and eighty pieces of sculpture, by American artists contributing to the show, have a very satisfactory

background space, quite free from any appearance of overcrowding.

A superficial glance over the collection impresses one with the fact that portraiture as a form of art is more popular than ever before, and that this particular exhibition does not show any of those remarkable and radical secessions that formerly added so much to the interest and occasionally to the gaiety of the Academy Annuals. Soberness of colour, with a sane regard to qualities of tone and atmosphere as they appear to normal eyes, characterise the majority of the canvases. The catalogue contains a greater proportion of names of local artists than usual, and the representation reflects great credit upon the younger men, many of whom were Academy students.

John S. Sargent's portrait of Miss Townsend occupies a prominent position in the galleries, and shows inimitable skill and dash in the rendering of the peculiar charm of young American womanhood. Irving R. Wiles' portrait of Mrs. James M. Beck is also in quite a different way very successful in



"MAIN STREET BRIDGE, ROCHESTER (N.J.)"

BY COLIN CAMPBELL COOPER



"MOTHER AND CHILD"  
BY CHARLES W. HAWTHORNE



## Studio-Talk

arriving at the same satisfactory result. Thomas P. Anshutz, of the teaching force of the Academy Schools, shows four well-painted canvases, one of which, entitled *A Bird*, and another *A Study in Scarlet*, certainly deserve the highest praise for artistic merit. *The Blue Gown*, by Alden Weir, and a fine portrait by Philip Hale, should also be mentioned. Gari Melchers' portrait of President Roosevelt in riding costume is simply direct in treatment and virile in execution, reflecting in a way the character of the sitter. The portrait was lent by the Smithsonian Institution of Washington. Lydia Field Emmet, in her portraits of *Father and Son*, is equally successful in the study of character. Julian Story exposes three portraits, that of William Fisher Lewis, Governor of the State in Schuylkill, being particularly distinguished.

Hugh H. Breckenridge, in a group entitled *In the Studio*, gives a masterful treatment of colour in the flesh and drapery of the figures of mother and child. Another family group, by Charles W. Hawthorne, is quite delightful for its simple naïveté of pose. *Maternity*, by Gari Melchers, could hardly be equalled for bold brushwork interesting to the profession and tender in sentiment withal. Cecilia Beaux is represented by three works in portraiture, *Mother and Son*, lent by Mr. John F. Lewis, being perhaps the most noteworthy. Wm. M. Chase's portraits of Mr. Henry Pepper Vaux and Theodore W. Cramp are creditable examples of his work.

The largest canvas in the exhibition is by Henry O. Tanner, and is a Biblical subject, entitled *Behold the Bridegroom Cometh*, and shows, what is rarely seen in modern exhibitions, a really serious piece of

historical painting, handled in a careful and conscientious way quite refreshing to see. A figure subject by Walter McEwen, entitled *Gelderland*, should be mentioned as a fine bit of careful painting. *Sam and John*, by Marie Danforth Page, are interesting studies of the character and amusements of the clever American boy. True to life and irreproachable in drawing and colour is Edmund C. Tarbell's *Josephine and Mercie*, lent by the Corcoran Gallery of Art.

Fidelity to the painter's technique while unerringly true to the real effect of the winter landscape gives to the works of Edward W. Redfield a place in the first rank of American painters. His contributions, entitled *The White House, Hill and Valley, Hill Tops, Quai Gambetta, Boulogne-sur-Mer*, show to the greatest advantage the vigour and directness of his methods. W. Elmer Schofield, in *The*



"GELDERLAND"

BY WALTER MCEWEN



"PICARDY MARSHLANDS"

BY HENRY GOLDEN DEARTH



"QUAI GAMBETTA, BOULOGNE"

BY EDWARD W. REDFIELD



## Studio-Talk

*The Roaring Forties*, are splendid examples of this form of art.

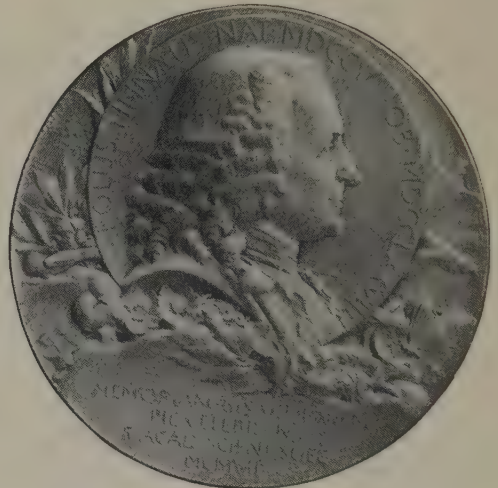


"THE NYMPH"

BY CHESTER BEACH

*Lock and Winter on the Somme*, exhibits works that show splendid power of rendering nature as it really is. George de Forest Brush is represented by a *Mother and Child* (kept by the Corcoran Gallery of Art), a very beautiful and convincing work which will never cease to be interesting. Colin Campbell Cooper, in his *Main Street Bridge, Rochester*, gives to the picturesque group of buildings a charm quite as great as any landscape could have. Mention should also be made of Philip Little's *Among Salem's Old Wharves*, Picardy Marshlands by Henry Golden Dearth, *The Golden Afternoon* by Childe Hassam, *Late Spring* by Charles Morris Young. A fine marine by Paul Dougherty, *The White Tide*, and one by Frederick J. Waugh,

The display of sculpture is unusually large and shows much that is novel, and deserves especial notice apart from the rest of the exhibition. Charles Grafty's *Head*, carved in Italian marble of the purest white, shows the work of the experienced sculptor who knows when to stop short of over-elaboration. Bela T. Pratt shows several works; among them *The Fountain of Youth* should be particularly mentioned, as also should Chester Beach's nude figure, *The Nymph*. Unique and in a class by itself is the work of Albert Laessle, a sculptor who devotes himself to the study of the smaller reptiles, such as crabs, frogs and toads. These beautiful bronzes show remarkable patience in the reproduction of their movements and life. Eli Harvey's *Bears*, in



LINNÆUS MEDAL

BY ERIK LINDBERG



SMOKING-ROOM IN THE NEW BUILDING OF THE SWEDISH PHYSICIANS' SOCIETY, STOCKHOLM  
CARL WESTMAN, ARCHITECT

bronze, performing various tricks are interesting and artistic at the same time.

The Temple Gold Medal was awarded to Frederick P. Vinton for his portrait of Carrol D. Wright, President of Clark College, the Walter Lippincott Prize to Thomas P. Anshutz for his portrait of a young woman entitled *The Ianagra*, the Jennie Sesnan Medal to Theodore Wendel for *Winter at Ipswich*, the Mary Smith Prize to Martha Walter for her *Portrait*, and the Carol H. Beck Gold Medal this year, for the first time, to John Singer Sargent for his portrait of *Miss Townsend*.

E. C.

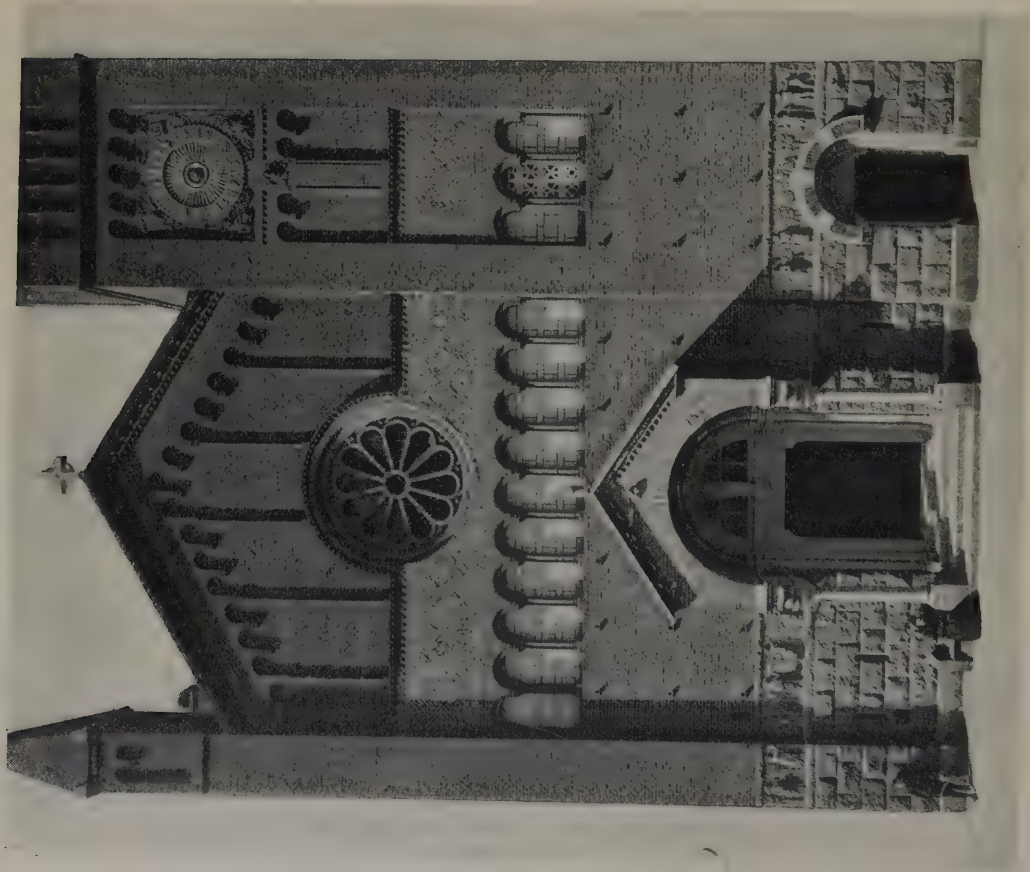
STOCKHOLM.—The accompanying illustrations of Erik Lindberg's Linnæus medal, issued by the Swedish Academy in connection with the great Linnæus Festival, call for no special comment, inasmuch as they fully bear out the talented artist's well-known skill in this particular craft.

The house of the Society of Swedish

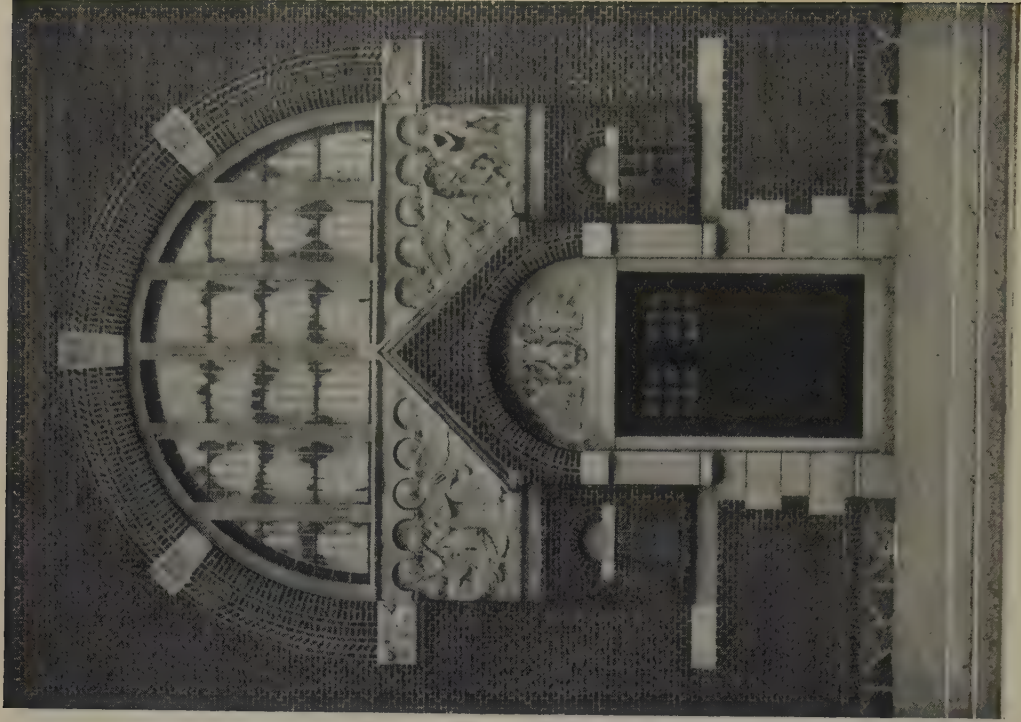


ENTRANCE TO NEW BUILDING OF THE SWEDISH PHYSICIANS' SOCIETY, STOCKHOLM  
CARL WESTMAN, ARCHITECT  
SCULPTURE BY K. ERIKSSON





NAZARETH CHURCH, COPENHAGEN



CHURCH OF ST. AUGARIUS, ODENSE

SCULPTURE BY THOMAS BÄRENTZEN

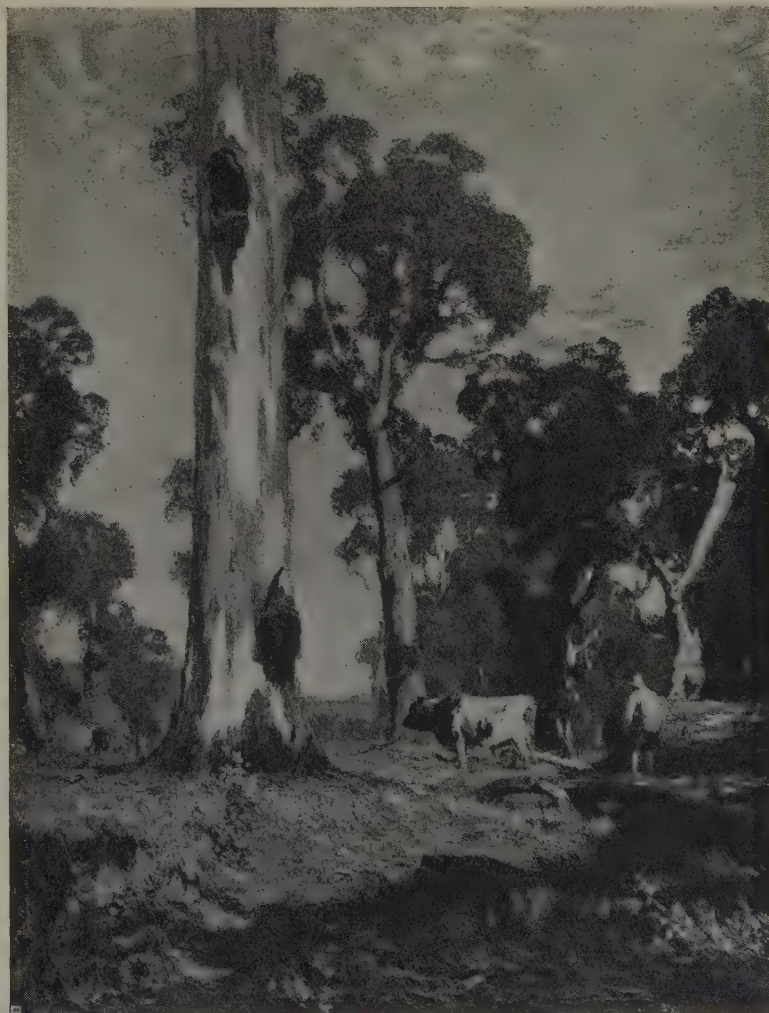
## Studio-Talk

Physicians, built from the designs of Mr. Carl Westman, in its old-time, self-contained simplicity, is undoubtedly one of the best modern buildings in Stockholm. It is built of red brick, a material but rarely used in the Swedish capital, at least in more monumental buildings; and yet red brick, properly applied, possesses a very distinct and picturesque charm, a fact to which many Danish architects have testified in their recent work. M. Westman's house is roomy (the Swedes love plenty of elbow-room), well designed and proportioned throughout, from the large lecturing-hall to the cosy smoke-room—altogether a delightful club-house, possessed both of homeliness and of that serene dignity which befits the profession, portraits of some of the most famous members of which, including the great Linnæus, hewn in granite, by Kristian Eriksson, ornament the main entrance, which is depicted on page 247. A corner of the smoke-room is also shown. G. B.

**C**OPENHAGEN  
—The sculptured work at the entrance of the church of St. Augarius, Odense (Niels Jacobsen, architect), illustrated on the opposite page, is by Thomas Barentzen, and represents Christ as the Conciliator. To the right the angel is seen driving out Adam and Eve from the Garden of Eden, whilst to the left the angel is welcoming the blessed spirits. The other illustration shows the frontage of Nazareth Church (Mr. Nybølle, architect), with a sculptured frieze by Mr. Barentzen. It represents two processions moving towards the central statue of Christ. To the left we see the Promise, the principal figures of the Old Testament; and to the right the New Testament, with the apostles and others.

Mr. Barentzen, who is a fervent lover of Italy and her art, does not seem to sympathise with the extreme modern evolutions within the world of sculpture; he prefers more academic lines, and has a happy sense of decorative harmony, which has often demonstrated itself not only in sculpture, but also in silver-ware and other metal work. G. B.

**M**ELBOURNE, VICTORIA.—Mr. Hans Heysen has established for himself a reputation as one of the foremost landscape painters Australia has yet produced. A native of South Australia, he was early recognised as a youth of promise, and by the aid of friends he was enabled to go to Paris to complete his studies. Since his return he has devoted himself solely to the study of Australian landscape, and the results of his zeal were to be



"A LORD OF THE BUSH"

BY HANS HEYSEN





"A MIDSUMMER MORNING" (WATER-COLOUR)

BY HANS HEYSEN

seen in a collection of works numbering about 130, which he exhibited not long ago at the Melbourne Guildhall—oil paintings, water-colours, pastels and monotypes. Especially notable are his fine water-colours of Venice and Sydney Harbour, and among his oil paintings, the mysterious *Moonlight* (a study in reduced colour), *Timber Hauling*, *Way Home* (both remarkable for their rich coloration and vigorous brushwork), and the two works now reproduced, which have been acquired by the Victorian National Gallery under the Felton Bequest.

J. S.

#### ART SCHOOL NOTES.

LONDON.—At the Royal Academy Schools the publication in March of the list of subjects for the prize competitions is always awaited with interest, especially in the "great" years of which the present is one. A "great" year is a year in which are awarded the biennial gold medals and travelling studentships for historical painting, sculpture and architecture, and for these prizes, each of which is of the value of £200, the contest is naturally very keen. These competitions were instituted exactly a

hundred and forty years ago, when Mauritius Lowe, the friend of Dr. Johnson, gained the medal for painting, John Bacon, afterwards R.A., for sculpture, and James Gandon for architecture. Among the artists who have since carried off the medals for painting or sculpture are Thomas Banks, John Hoppner, John Soane, Samuel Joseph, Daniel Maclise, J. C. Hook, J. E. Millais, Frank Holl, Harry Bates, Mr. Thomas Brock, Mr. Hamo Thornycroft, Mr. Frank Dicksee, Mr. H. H. La Thangue, Mr. T. Stirling Lee, Mr. F. G. Cotman, Mr. J. E. Christie, Miss Jessie Macgregor, Madame Canziani, Mr. F. W. Pomeroy, Sir George Frampton, Mr. W. Goscombe John, Mr. Melton Fisher, Mr. Mouat Loudan, Mr. F. Derwent Wood, Mr. Horace B. Fisher, Mr. A. T. Nowell, Mr. H. J. Draper, Mr. Ralph Peacock, and Mr. Harold Speed.

The subjects set this year for the competitions for the gold medals in painting, sculpture and architecture are respectively: "Dives and Lazarus," "The Expulsion of Adam and Eve from Paradise," and "A Nobleman's Mansion in a Large Park, with Garden Terraces down to the River." Episodes in the story of Adam and Eve and designs

## Art School Notes

for the houses of noblemen have frequently been subjects in the gold medal competitions of the past; but "Dives and Lazarus" figures in the list for the first time. It is a capital subject, and equally good is the one chosen for the competition for the prize of £40 for a design for the decoration of a portion of a public building, "A Hunting Scene, Mediæval or Classical." This is to be designed to fill a given space in the refreshment room at the Royal Academy, and if the work of the successful student is considered sufficiently meritorious, he may be invited to execute it at the cost of the Academy. The subject for the Turner Gold Medal and Scholarship of £50 is "Fishing Boats Making for Safety in a Gale," and for the Creswick Prize of £30, "The Bole of an Oak Tree with a Wooded Landscape Background." The cartoon prize of £25 and a silver medal is offered this year for a drawing in chalk or charcoal, life size, of "A Female Allegorical Figure of Winter." Many other prizes for drawing, painting, modelling, and design are included in the list, and the sum-total of the money awards,

including scholarships, exceeds £1,000. This, however, is less than the sum-total of the prize list in a "great" year previous to the reorganization of the schools in 1904.

Mr. Seymour Lucas, R.A., will be the visitor during May in the School of Drawing at the Royal Academy. Mr. Henry Woods, R.A., will visit the School of Painting, Mr. Hamo Thornycroft, R.A., the School of Sculpture, and Mr. T. G. Jackson, R.A., the School of Architecture.

London, South, West, and North, has been the birthplace of some of our greatest painters, sculptors, and designers, and Hogarth first saw the light in the City itself; but for some reason, difficult of explanation, the Eastern division of the Metropolis is almost destitute of artistic tradition. It is believed that Hoppner was born in Whitechapel, and certainly William Morris was a native of Walthamstow, and these are possibly the only artists of high rank that the East has produced. Some explanation of this paucity may perhaps be

found in the artistic neglect of the district until modern times. Whitechapel was quick enough to appreciate good pictures when they first made their appearance at the excellent Art Gallery, and the establishment of art schools in East London has brought forth students as intelligent and sympathetic as any of their Western brethren. Proofs of this were to be seen last month in the work shown by the students of the art school, directed by Mr. Arthur Legge, R.B.A., at the West Ham Technical Institute, on the evening of the annual *conversazione*. The students' taste and skill were shown too in the *tableaux vivants*, in which pictures by Albert Moore, Mr. Blair Leighton, Mr. Edgar Bundy, and Mr. J. H. F. Bacon, A.R.A., were admirably reproduced with scenery painted by Mr. P. Willats and Mr. A.



"FRIENDLY CRITICS"

BY MISS CONSTANCE L. JENKINS

(*Melbourne National Gallery School: see page 253*)



## *Art School Notes*

Colley. The tableaux also included living reproductions of the statuary of Onslow Ford, Mr. Hamo Thornycroft, and Mr. Mervyn Lawrence, who is the modelling master at West Ham. Mr. Legge, who is assisted by Mr. Alfred Bourton, makes a point of insisting that his students should work at home as well as at the school. The home work may be more imperfect than that done under the master's eye, but its execution makes the student think for himself, and if any of the designs brought by him to the school are above the average in merit he is encouraged to carry them out. The course of study at West Ham includes the application of art to such crafts as metal work and enamelling, under Mr. Walter Stoye; wood-carving, under Mr. G. W. Redmond, and embroidery, under Mrs. Legge. The architectural class, under Mr. W. Godfrey, is believed to be the only one in London east of Aldgate. At the *conversazione* excellent work in various departments of the arts and crafts was shown by Mr. Percy Willats, Mr. Dyer, Miss H. Jacobs, Miss P. M. Legge, Mr. Stanley Lefaux, Miss Shilling, and Mr. H. Willis.

Mr. W. Frank Calderon's new methods of demonstrating the anatomy of the horse should be of value to the student of animal painting. As a rule in the larger art schools, the anatomy lectures are given by a surgeon whose knowledge of the subject is naturally more comprehensive than that of any layman. Unfortunately the surgeon does not always appreciate the points that alone are useful to the student of external form, and sometimes bewilders him with technicalities beyond the range of painters' or sculptors' anatomy. Mr. Calderon is a painter who has made equine and canine anatomy his special study, and his demonstrations, recently given for the first time at the School of Animal Painting, were remarkable for their clearness and simplicity. With the skeleton of a horse before him, Mr. Calderon in his opening address explained the construction and characteristics of the bony form, and then, by a method of his own, proceeded to clothe the skeleton bit by bit with ligaments of wax and muscles of some red flexible substance, pointing out as he did so how and where each one joined the bone and its effect on the motion of the particular limb under discussion. Side by side with the skeleton was a coloured diagram of a horse, life size, with muscles and ligaments exposed, and the name of each written upon it, and every student was provided with a similar diagram on a small scale. On both

diagrams the bones that show on the surface of the animal were carefully indicated. The School of Animal Painting in Baker Street is rich in anatomical casts and specimens, many of which were prepared in its class rooms by Dr. Armstead and Mr. Calderon in conjunction. It may interest some to know that within a few hundred yards of the school, lived and died the famous animal painter and anatomist, George Stubbs, A.R.A., whose original drawings, made to illustrate his well-known book on the horse, are in the possession of the Royal Academy.

Mr. J. H. F. Bacon, A.R.A., who distributed the prizes last month at the Putney School of Art, paid a well-deserved compliment to the head-master, Mr. J. Bowyer, and his staff. He said that so much slovenly work was done nowadays in art schools, that it was a real pleasure to him to see the care and thoroughness of the studies shown at Putney. Mr. Bowyer, in his report, was able to show a steady increase of students, and some excellent results in the winning of prizes and scholarships. One of the highest awards at the disposal of the Board of Education, a National Scholarship of £100 for drawing and painting, had been gained by a Putney student, Mr. Edward A. Waite, and a number of medals and prizes had been carried off in the National Art Competition. Sir William Lancaster, who took the chair at the prize distribution, amused the students by his quaint description of the way a "lightning impressionist" had made the portrait of him that he unrolled for the inspection of the audience. The work by students shown in the room included, in addition to the regular art school work, some specimens of pottery—the first efforts of the newly-founded pottery class, under Mr. Irvine Bately—and examples of woodcarving and embroidery. The studies of "The Lion in Art," for which Mr. G. F. Rhead was awarded a silver medal in the National Art Competition, were of their kind as good as they could be. Miss Enid Ledward, who won Sir William Lancaster's prize for book illustration, exhibited some sympathetic studies of children in black and white and colour that give promise of better things to come later on in the young artist's career, and the cushion cover with which Miss Hilda W. E. B. Hartt gained the Council's prize for embroidery, was the best of several good pieces of needlework, contributed by Miss B. Edwards, Miss M. Guy, Miss G. Brooke and others. A National Bronze medal was gained by Mr. W. H. Howland, National Book prizes by

## Reviews and Notices

Miss Edith M. Bennett, Mr. Robert J. Swan, and Mr. Leonard Wingate, and London County Council Scholarships were awarded to Miss Enid Ledward, Mr. G. F. Rhead, Mr. Stanley W. Hogbin and Mr. John S. Wood. Local and Council prizes, in addition to those already mentioned, were gained by Mr. Frederick Byrne, Mr. Leonard Wingate, Miss Constance Lang, Mr. W. H. Broad, Miss Elsie Redsull, Mr. Walton Burrige, Miss Lena Priestley, Mr. Reginald E. Clark, and Miss Fannie Newnham. Two students, Miss Edith M. Bennett and Mr. Robert J. Swan, passed the entrance examination to the Royal Academy schools.

The Gilbert-Garret Sketch Club held an exhibition last month in the club room in Great Ormond Street, which is said to have been used formerly by Toole as a rehearsal room. The club is responsible for the arrangement of the annual Gilbert-Garret sketch competition in which most of the London students' clubs take part, and several works that had figured in recent competitions were to be seen upon the walls. Of the more ambitious studies Mr. J. McWilson's oil picture in a grey-blue key of a river nymph standing in shallow water, and the clever painting by Mr. Vernon Pearce of a lady in outdoor dress, were the most notable. The landscapes included a sympathetic study of *Trees and Sunshine* by Mr. J. Allister Heir; *Saltings, Rye*, by Mr. F. Grey, in which the recession of the flat country was capitally suggested, and good sketches by Mr. A. H. Webb and Mr. Charles Ince.

W. T. W.

MELBOURNE.—Great interest centred in the Melbourne National Gallery Students' exhibition this year from the fact that the triennial travelling scholarship of £150 per annum was to be awarded. The leading students were Miss Constance Jenkins, Miss Cumbrae Stewart and Mr. Wm. M'Innes, and the award fell to the first-named student for her picture entitled *Friendly Critics*. This is the first time the travelling scholarship has ever fallen to a lady competitor, and Miss Jenkins is to be congratulated on the fact. This year students have been allowed to select their own subjects, whereas in previous years they had to paint to fit a set title. Miss Stewart's work also deserves honourable mention. The life class work of the painting school was of an unusually high standard, but in the black-and-white section a slight falling off was noticeable. Mr. M'Innes and Mr. Lorimer were the chief exponents of this medium. J. S.

## REVIEWS AND NOTICES.

*John Pettie, R.A., H.R.S.A.* By MARTIN HARDIE. (London: Adam & Charles Black.) 20s. net.—Fifteen years after Pettie's death, this monograph on one of the most distinguished of nineteenth-century Scottish artists appears. The lapse of time has undoubtedly placed difficulties in the author's way in dwelling much on the personal note, but enough has been stated to give the reader some conception of the bright and breezy, energetic and warm-hearted character of one who, in addition to being a great painter, was in many respects a typical Scot. The incidents of the early life at East Linton and in Edinburgh, when, in conjunction with Orchardson, Chalmers, and McTaggart, the first steps were on the ladder that was to carry each of them to fame, will be read with great interest. The writer tells an amusing story of Pettie and McTaggart obtaining the permission of the Artillery Officer at Edinburgh Castle Half Moon Battery to help fire the Royal Salute on the day of the 1860 review of Volunteers in Holyrood Park, a review which formed the subject of one of Sam Bough's famous paintings. Mr. Hardie has also a story to tell about the painting of the celebrated portrait of Mr. Campbell Noble in Noble's studio at Coldingham, and there are various other interesting incidents recorded which help to an understanding of the man. When the author writes of his uncle's work as an artist, he does so with a commendable personal detachment. The book is profusely illustrated by reproductions in colour of almost all of Pettie's principal pictures, and the catalogue of his works is not the least valuable portion of the volume. It shows that Pettie was an indefatigable worker, not a year passing, from 1860 till his death, without the production of several important subject pictures in addition to portraiture and other work.

*Dutch Art in the Nineteenth Century.* By HERMINE MARIUS. Translated by ALEXANDER TEIXEIRA DE MATTOS. (London: The De La More Press.) 15s. net. *The Art of the Netherlands Galleries.* By DAVID C. PREYER. (George Bell & Sons.) 6s. net. *Great Masters of Dutch and Flemish Painting.* By W. BODE. Translated by MARGARET L. CLARKE. (Duckworth & Co.) 7s. 6d. net.—That three good books on Dutch painting should appear simultaneously—each, it is to be feared, to the detriment of the other two—is a striking illustration of the keen competition in the literary market. Of these the best is perhaps the one from the pen of Hermine



## Reviews and Notices

Marius, but it is unfortunately considerably spoiled by the inadequacy of the translation, which throughout retains a foreign ring. Beginning with a brief review of the prosaic eighteenth century, so barren of art production in Holland, the author gives a most eloquent account of the great revival of painting in the nineteenth century, inaugurated by Israels and Jongkind and carried on by Mesdag, Mauve, the brothers Maris and others less celebrated. Due consideration is also given to the Romanticists, of whom Ary Scheffer was the chief, and to the minor interpreters of genre and landscape subjects, but it is in the chapters on the great Hague School that the interest of the volume culminates. Mr. Preyer's book is more than a mere guide to the collections of paintings in Holland, for though it will be found of great use in that direction, its preliminary chapters give a very clear and critical account of Dutch painting, from the beginning of the seventeenth century to the present day, in which he aptly defines the qualities distinguishing the work of one master from another, as well as those that set the art of the Low Countries, apart from that of any other country. The opinions of the scholarly Dr. Bode will always command respect, but some of those expressed in the work before us will challenge contradiction, notably his dictum that the masterstroke of Rembrandt was to bring the Bible story into this everyday world, "that Franz Hals did not always overcome the actual material properties inherent in colour as a pigment," and that Pieter de Hooch, most individual of interpreters of genre, was a connecting link between Nicolas Maas and Jan Vanmeer. There is, moreover, a certain want of proportion in the book, more space being given to Segers and Brouwer than to all the Flemish Masters. It is of course only in Holland itself that Dutch painting can be studied as a whole, but with the aid of the excellent reproductions of pictures in the three volumes under notice some idea may be obtained of the remarkable continuity of aim of the successive exponents of every branch of art, portraiture excepted, for whereas Israels, Mauve and their great contemporaries have nobly carried on the old traditions, Rembrandt and Hals have had no true successors.

*Nature and Ornament.* By LEWIS F. DAY, with over 350 illustrations from drawings by Miss FOORD. (London: B. T. Batsford.) 5s. net.—In his "Nature and Ornament" the well-known artist craftsman Mr. Lewis Day goes to the very root of the matter, for though he considers vegetable growth as the raw material of design, giving in the numerous

illustrations specially drawn for his book, typical examples of that raw material, he shows that in really successful ornament, nature plays a secondary, sometimes even an obscure, part, the beauty of the latter being really in proportion to its fulfilment of conditions which have nothing to do with nature. The motto of his book is "Ornament for its own sake," and throughout the lesson he preaches is the submission of natural form to ornament, not the subordination of ornament to nature. He points out the fallacy of Ruskin's reasoning on the subject, and even dares to challenge Morris's dictum that "ornament should tell a story or call up memories of nature," declaring that "when it came to designing he was better than his word and adding, it was always a hint from nature which set him going, but the way he departed from nature shows that when once he got to work he lost sight of nature, and kept always in view the problem of design."

*The English House.* By W. SHAW SPARROW. (London: Eveleigh Nash.) 10s. 6d. net.—Mr. Sparrow's aim has been to supply a want—to write a book for the plain man as opposed to the student of architecture. He traces the history of the house and home from its earliest origin, through its various stages of development in England up to the present day, discussing it mainly, it is true, from the architectural standpoint, but with an endeavour to eliminate as far as possible the technicalities of the subject. He has much to say, and says it in an interesting manner, but on page 70 he makes a statement that is certainly open to challenge, where he says "the desire to live was far stronger during the middle ages than it is to-day." To infer this from the development of the cumbersome body armour worn in those days is as though one were to say that we build armoured vessels to-day because we are more tenacious of life than were the seamen of Elizabethan times, or that greater bravery was shown by those who went into battle in the wooden ships of Nelson's days than by the crews of our modern Dreadnoughts. The illustrations are admirably chosen for their bearing on the letterpress and are numerous and well reproduced, though one does not find much here that is new.

*Greek Dress.* By ETHEL B. ABRAHAMS, M.A. (London: John Murray.) 9s. net.—This scholarly and well-illustrated volume is an extension of a thesis approved for the degree of Master of Arts at the London University. In it the eloquent writer, after passing in brief review the Hellenic garments, as illustrated by the draped figures found

## Reviews and Notices

at Knossos and Setsofa, and engraved Mycenaean gems, etc., traces the evolution of Greek dress, noting how thoroughly in accord it was from first to last with the noble race to whom the human form divine was the highest expression of ideal beauty, and the cultivation of physical powers a religious duty. Quoting largely from original authorities, but giving excellent translations for the benefit of those less learned than herself, and pressing into service, as illustrations, statues, bas-reliefs, painted vases, embroideries, etc., Miss Abrahams gives the fullest details, not only as to form and ornamentation but texture and colour of material, devoting, as is but fitting, considerable space to the golden age of Greek art to which belonged the maidens who posed for the marvellous sculptures of the Parthenon, and noting the gradual introduction of excessive luxury resulting from constant intercourse with the East, and the reaction that set in after the Persian wars.

*La Galleria d'Arte Moderna di Venezia.* Text by VITTORIO PICA. (Bergamo: Istituto Italiano d'Arti grafiche.) 50 lire.—Founded in 1897, the Gallery of Modern Art at Venice, of which this sumptuous volume forms a fitting memorial, was the immediate outcome of the institution of those international art exhibitions which have been held in that city every second year since 1895. It will always redound to the credit of Prince Alberto Giovanelli and other generous benefactors whose support, with that liberally given by the Municipality and other authorities, enabled the gallery to be established, that they had the wisdom to see what was needed to infuse new life into Italian art; for as Sgr. Pica observes in his opening remarks, it is to the movement initiated in Venice fourteen years ago that contemporary art in Italy has been saved from utter decay. Sgr. Pica has watched this movement from the beginning, and from 1899 onwards has published a record of each exhibition, so that he may be considered *par excellence* the historian of the movement. And that there can be few or none who are better qualified than he to discharge this function, is amply attested by the series of essays he has written for this volume as an accompaniment to the reproductions of works which have been acquired by the Gallery. The volume contains eighty of these reproductions, a large number of them being in colour. The works reproduced have no doubt in nearly all cases been purchased at one or other of the biennial exhibitions, and their authors are well-known artists belonging to many nationalities, the Italians naturally predominating among the

fifty-two who are represented in the volume. Nearly all the plates are neatly mounted on dark paper, and the general excellence of printing and binding entitles the publishers to warm congratulation.

*The Architectural Association Sketch-book.* Third Series. Vol. XII. Edited by G. B. Lewis and Theodore Fyfe. (Published by the Association at 18 Tufton Street, Westminster.) £1 1s. (to subscribers). The 72 plates contained in this latest volume of the "Sketch-book" cover a wide range of subjects of much interest and value to the student of architecture. Of the 37 plates devoted to English subjects, the principal concern Castle Hedingham in Essex, the Priory Church at Christchurch, Hants, the Royal Naval Hospital, Greenwich, the contributors of these being Messrs. C. C. Brewer, G. J. Coombs, C. J. Macdonald and C. H. B. Quennell. Italian architecture occupies 18 plates, the Massimi Palace with the columns in Rome and the church of S. Maria Maggiore at Toscanella being the chief subjects. In France the church of Notre Dame, Caudebec, is the subject of five plates contributed by Messrs. C. Wontner-Smith and A. E. Martin. Belgium, Holland, Greece, Spain and Turkey are also represented, the last by an interior view of St. Sophia and two views of the mosque of Sultan Sulieman, Constantinople, by Mr. A. E. Henderson.

Designers to whom lettering has an attraction will be glad to learn that a new and much cheaper edition of Turbayne's well-known book of *Mono-grams and Cyphers* has been issued by Messrs. T. C. & E. C. Jack, of London and Edinburgh. The re-issue forms a single volume, and the price is only 5s. net in paper wrappers, and 7s. 6d. net, bound in cloth, as against 37s. previously charged for the complete work.

The Annual Plate of the Art Union of London consists this year of a large and fine etching by Mr. M. Osborne, A.R.E., after the painting by Fred Morgan entitled *The Gleaners*. The plate is one of considerable merit, and cannot fail to be appreciated by the subscribers to this excellent institution.

Mr. Edmund H. New, who is making a special study of the architecture of Oxford, has executed a pen-and-ink drawing of *The Towers of Oxford*, as seen from the Bell Tower of Magdalen College; and the drawing has been reproduced and printed in lithography by Mr. T. R. Way. From the point selected by the artist, all the towers for which Oxford is so famous come into view, except, of course, Magdalen Tower itself, and the result is a panoramic representation of much interest.



## *The Lay Figure*

### THE LAY FIGURE: ON FASHIONS IN CRITICISM.

"How little sense or reason there is now in what is called art criticism," sighed the Plain Man. "Most of it seems to me to be quite unintelligible and to be absolutely useless educationally."

"I hope you do not consider my criticisms unintelligible," laughed the Art Critic, "for I can assure you that I intend them to be most instructive and to explain all sorts of things that people ought to know."

"No, I did not refer to you," returned the Plain Man, "because you do say things that it is possible to understand. What I complain of is the extraordinary absence of agreement among art critics now about the principles of art: everyone who writes on the subject seems to have some fad of his own to advocate, and in the multitude of fads art disappears entirely."

"You do not realise," broke in the Man with the Red Tie, "that art criticism has got out of the old stupid rut in which it travelled years ago, and has become a living thing. You are old fashioned and you like listening to platitudes; new ideas puzzle you, so you say they are unintelligible and you call them fads."

"It is not the new idea that puzzles me," answered the Plain Man, "but the fact that no two people who write on art hold the same opinion. They tell us that everything that we have been accustomed to hitherto is all wrong, but none of them agrees about the line we ought to take for the future."

"That simply proves that modern criticism is alive," cried the Man with the Red Tie; "people think about art now and realise in how many ways it can be expressed. They do not reduce it to rule and make it a matter of convention."

"I admit that sounds very nice," interrupted the Critic, "but really it does not mean anything. Acceptance of standards in art criticism does not involve the following of a convention, and if there are no standards there can be no stability of opinion. That is just the trouble at the moment; things are advocated simply because they are new, not because they are in any way improvements upon what has gone before."

"But the love of what is new implies a desire for progress," objected the Man with the Red Tie, "and progress should always be encouraged."

"Not necessarily," replied the Critic. "You must first of all explain what you mean by progress. To destroy existing standards, simply because you do not appreciate their value or understand their

meaning, is only to produce incoherence. The love of change is not a healthy one unless the change leads you to something better than you have had before."

"That is just what I say," cried the Plain Man; "we have become incoherent and our critics have become unintelligible. We have lost our old standards and we have no new ones. Why is this?"

"Well, as far as I can see it is simply because fashions in criticism have changed," replied the Critic. "Years ago the fashion was to uphold what was customary and to attack everything that was new—now everything that has hitherto been accepted as correct is ridiculed as obsolete, and every new fad is put forward as a discovery of world-shaking importance. There is no sense in it; it is only a new fashion."

"But if it is only a new fashion why has it been so universally adopted?" asked the Man with the Red Tie. "It must be founded on common-sense to secure such general acceptance."

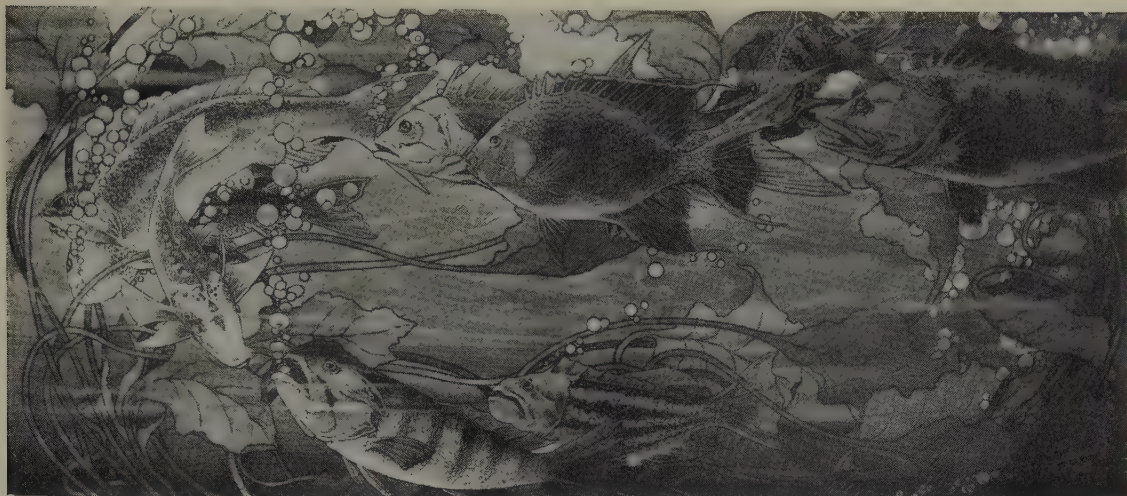
"By no means," laughed the Critic; "common-sense is the last thing upon which a fashion is ever founded. If you want my real opinion I should say that the foundation of this fashion is the ignorance of the men who pretend to be critics. They have no standards in art, they have not even any knowledge of artistic practice in the wide sense, and consequently they are blown about by every wind of doctrine. They acquire all their opinions at second hand, and merely repeat parrot-fashion what they are told to say. They are not critics but advocates, and act as mouthpieces of this or that art clique."

"Then you argue that modern criticism is not independent?" asked the Man with the Red Tie.

"Of course it is not independent," replied the Critic. "The man who follows a fashion can never be independent. The real critic is a judge who views impartially all the aspects of the case submitted to him, not an advocate who holds a brief for one side and abuses the other. The modern critic is a lop-sided person who is incapable of exercising any judicial functions, and who is mortally afraid of being impartial lest the party by which he has been hired should accuse him of being old-fashioned and take away his job. He is not allowed by his masters to study anything except what they prescribe, and his position depends upon his obedience. Thrust into a position to which he is not in any way entitled, there is not the least doubt that he does more harm than good to art."

THE LAY FIGURE.

## Wood Panels by William Fuller Curtis



Owned by Cosmos Club, Washington, D. C.

SEA FAIRIES, PANEL ON WOOD  
IN COLORS WITH BURNT OUTLINES

BY WILLIAM FULLER CURTIS

### WOOD PANELS BY WILLIAM FULLER CURTIS

THE possibilities in working on wood with a heated needle are illustrated anew in the group of exhibits by William Fuller Curtis which have recently been on view in New York and elsewhere. Mr. Curtis does not, to be sure, confine himself to the pyrographic point; his panels are carved and colored as well. By these means he obtains a low relief in several planes. Profiles and vigorous outlines are brought out by deeply incising the wood, so that a shadow results. The coloring may be delicate or brilliant, according to the needs of the subject.

In the panel entitled *Sea Fairies*, which is the

property of the Cosmos Club in Washington, D. C., the lines of algæ and weed are emphasized with burning. The colors of the water are laid on with tints of water color. For the brilliant scales of the fish mineral colors, richer in glint, have been used. An interesting advantage has been taken of the grain of the wood for aiding in the conventional representation of water seen below the surface. The general vivacity of the design gains by the exuberant display of the bubbles of air freed from the uncouth mouths, as these fish circle and pass.

In the carved and burnt wood panel, *The Angel of the Darker Drink*, Mr. Curtis sets himself to a theme which carries the impress of Vedder, but modified with a contrasted suggestion of full summer growth in the maple leaf and grain. The over-



Owned by Edward Lind Morse, Esq., Washington, D. C.

THE ANGEL OF THE DARKER DRINK  
CARVED AND BURNT-WOOD PANEL

BY WILLIAM FULLER CURTIS



## *Wood Panels by William Fuller Curtis*

mantel owned by Mr. and Mrs. Lindsey Bury, Wilcot Manor, shows the effective use of bold contrasts of tone which this medium, or merging of mediums, offers. Variation in surface under the carving-tool intensifies the contrast of depth produced by burning, as in the neighboring surfaces here of hood and flesh.

In the pencil drawings for the panels owned by Mr. Robert Dix Benson, Passaic, two features of Mr. Curtis's work are illustrated, his pleasure in handling the point and his taste for antiquarian detail. Many of his designs show a disposition for picturing the costume and manners of earlier times. In pencil drawing itself he has exhibited a number of interesting portraits, including those of Mr. David Bispham and Mr. William J. Hurlburt, and another of the late Charles Eliot Norton, who sat to the artist in the summer studio at Ashfield, Mass.

Mr. Curtis has good decorative sense and has



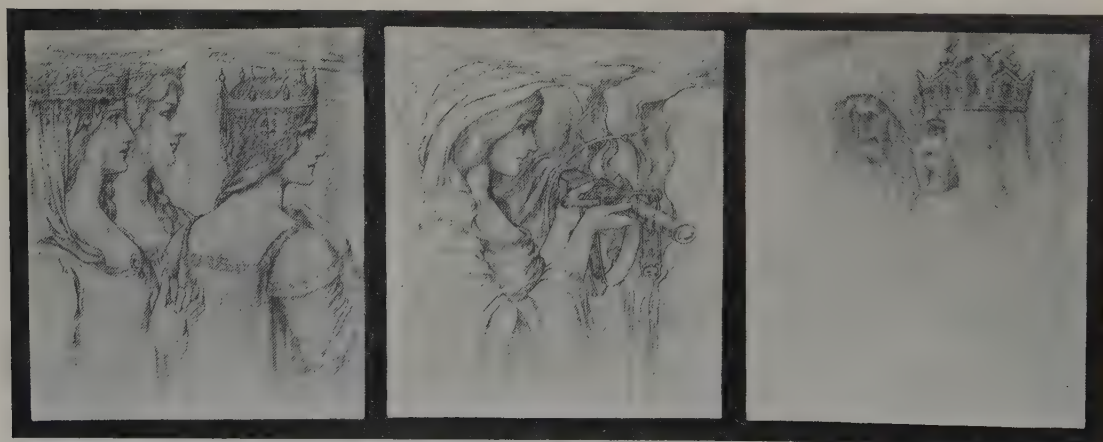
*Owned by Mr. and Mrs. Lindsey Bury, Wilcot Manor, Wills, England*

OVERMANTEL

CARVED AND BURNT-WOOD PANEL

BY WILLIAM FULLER CURTIS

developed his use on wood of the cutting edge, the burning point and applied colors until the effectiveness of his panels should command attention in many and various schemes of interior decoration.



*Finished Work owned by Robert Dix Benson, Esq., Passaic, N. J.*

THE COMING OF ARTHUR (PENCIL DRAWING)

BY WILLIAM FULLER CURTIS

## *Stereoscope in Art Instruction*

### THE STEREOSCOPE AS AN AID IN ART INSTRUCTION

BY W. MARTIN JOHNSON

PRESIDENT, W. MARTIN JOHNSON SCHOOL OF ART

THE principal difficulty in learning to draw objectively seems to lie in the inability of a beginner to appreciate the three dimensions in nature. Height and breadth are readily perceived, and the majority of pupils can be taught to copy other drawings; but the expression of thickness upon a flat surface is not so easily accomplished. It may be that the varying and subtle conditions of light and shade confuse the student, or, perhaps, it is because the untrained eye cannot eliminate unessential details in a model. However, as the purpose of graphic art is to portray nature in a realistic manner, pictures must have in them the effects of relief, space and perspective. The draughtsman who acquires the habit of closing one eye while drawing fails to secure these qualities in his work. But some people do not miss them, because they look at nature indifferently and do not realize that they have been given two eyes for purposes other than to safeguard against danger. With normal sight and both eyes open we see things with space between and around them and at their true distances when in the same line of vision. We are not dependent, therefore, upon mental deductions based upon relative size and light and shade to perceive these conditions. The two eyes explain to us that we are in the midst of and a component of our surroundings, not mere spectators of a panorama.

There is an ingenious contrivance called a range finder used aboard war vessels to measure the distance between ship and target. It is in principle the same as two eyes, but the observation stations are widely separated. While the space between our own eyes is insignificant compared to that necessary for the two points of view in the scientific instrument, still they see two unlike and distinct images in precisely the same way, which, when combined in the brain, reveal objects detached from each other and in relief against their backgrounds. The importance of this sense an art student does not at first appreciate, and it requires some explanation by an instructor to make him understand its significance in art.

Stereoscopic photographs, however, in contrast to ordinary photographs, throw objects into relief as seen with two eyes and, furthermore, give one a proper conception of the natural size of the objects photographed. In a photograph taken with one lens all things are flat against each other, but a

stereoscopic camera has two lenses the same distance apart as the eyes.

Now, to make a pupil observe should be the primary aim of instruction in drawing and painting. If this can be accomplished by any means, mechanical or otherwise, a good beginning has been made in the art.

Although the stereoscopic photograph in monochrome is imperfect, because it does not give a complete representation of nature, the Lumiere process of photographing true color values stereoscopically removes the last obstacle in the way of placing before the student exact reproductions of valuable artistic material otherwise not available.

The student can thus have constantly at hand in permanent and convenient form the best models that the world affords—the most interesting still-life groupings, the rarest flowers, costumes, landscapes or animals. In fact, the stereoscope can do for art what the phonograph has done for music.

Students find the reversion from stereoscopic copies to unaided vision in no way confusing, but, on the contrary, a decided help in fixing proportions in the memory, because there is no movement or changing light to divert the attention. Drawing furnishes the mind with clearly defined images with which the artist expresses ideas, just as certain symbols combined make words.

Facility in drawing should be such that the act becomes subconscious, as one writes a letter; for without the dexterity which only comes with complete mastery of tools no one can draw or paint with spontaneity. It is the greater art to conceal an art.

By copying charts and diagrams a student really accomplishes little. Even if he becomes proficient in the exercises, embarrassment and confusion result directly he approaches nature, and nature study is absolutely essential. Artistic knowledge is invariably based upon this sound foundation.

In the early stages of practice it is difficult to maintain enthusiasm on the part of the pupil, and encouragement is oftentimes more efficacious than criticism. By alternating study from casts or actual objects with that from the stereographs in color the teacher of drawing and painting will stimulate a greater interest in a student's work and obtain a far better result and more rapid progress than by the older methods.

W. M. J.

THE brass tray shown on page c of the January INTERNATIONAL STUDIO was the work of Mrs. Clara Woodford, of the Grand Rapids School of Applied Arts, the other objects being the work of Mrs. Wurzburg and Mrs. Bliss.



*"Have nothing in your houses that you do not know to be useful, or believe to be beautiful."*—WILLIAM MORRIS.

# The National Society of Home Art and Decoration

The purposes of this society are as follows:

1. To secure the adoption by building contractors, architects and owners of better standards of design and decoration in the average American homes, city, village and country.
2. To induce the manufacturers of all decorative materials used in American homes to raise the standard of design in their product; and to urge them to cooperate more fully with the architect, contractor and owner along ideal decorative lines.
3. To urge the study of the principles of home art, architecture and decoration in schools and educational organizations.
4. To take part in the exhibitions of architectural and arts and crafts societies, with a view to the assembling of designs and examples bearing upon the subject.
5. To conduct through the columns of *THE INTERNATIONAL STUDIO* a

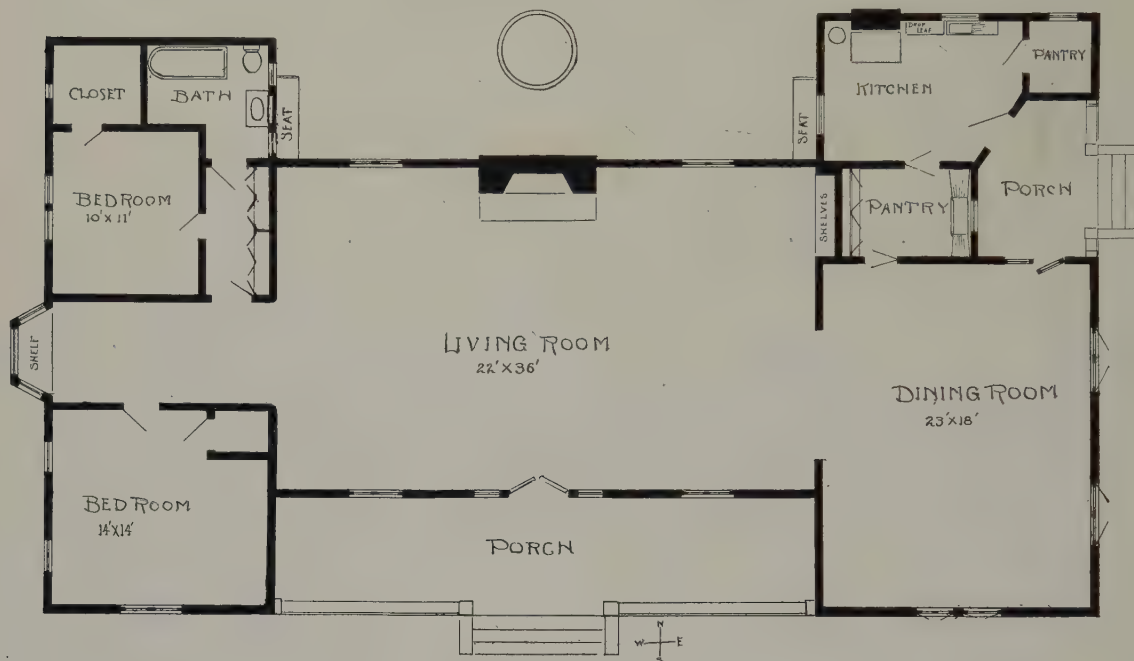
department of suggestions to readers and members of the society, and also to conduct an established inquiry department, through which, by publication or personal replies, information bearing in any way upon the subject may be readily secured in so far as expert authorities and careful consideration can supply it.

6. To keep members informed concerning publications and exhibitions, through the columns of *THE INTERNATIONAL STUDIO*, and the bulletins and publications that the society may be called upon to issue.

7. To cooperate with local clubs and associations in supplying exhibitions, lectures, lantern slides, etc.

An advisory committee of eminent specialists will shortly be elected, and their services invited in their several capacities.

For information concerning **MEMBERSHIP**, apply to the Treasurer, Mr. Pendleton Dudley, 34 Pine Street, New York.



A PLAN FOR A HOUSE WHICH IS PRACTICAL AND COMPACT, WITH COMFORT, CONVENIENCE AND ATTRACTIVE INTERIOR

## A SMALL HOUSE OF MODERATE COST—THE FINISHING

AS IT is the purpose of the National Society of Home Art and Decoration to offer through these columns practical suggestions on the planning, finishing, decorating and furnishing of the home, we are presenting above the tentative plan of a small house of moderate cost. The finish, decoration and fitting of this house will be treated in successive numbers, and the suggestions offered will be such as are applicable to many of the houses of moderate cost which are designed to-day.

The plan of this house is practical and compact, and makes for the comfort and convenience which insure an attractive interior. The central living-room, extending the depth of the house, is spacious and of good proportions, the comparatively low ceiling being characteristic of the bungalow, the type of house after which this is designed. In utiliz-

ing this plan the exterior may be of concrete, siding or shingles, but the long roof line, French and casement windows, the sunken porch and the flagged or grassed court at the rear must be retained to preserve the artistic values.

The frankly undecorated simplicity of the constructive materials in both the exterior and interior of the building is an important factor of its charm.

The standing woodwork may be of ash, chestnut, yellow pine or some other inexpensive hard or semi-hard wood—if for reasons of economy oak is not to be considered. All of the above-mentioned woods show beautiful effects under stain.

If it seems desirable to make the chambers of the house especially delicate and dainty the standing woodwork in them may be treated with ivory white paint, given what is known as an eggshell finish. This is a surface which shows a soft polish. The tone of the paint should never be blue white. Where the proposed decoration of the room requires

## *A Small House of Moderate Cost*



IN THE DINING-ROOM THE WALLS MAY BE PANELED TO THE COVE OF THE CEILING-LINE

it the woodwork may be painted in a color which will complete the color scheme.

By referring to the plan it will be seen that the front bedroom opens directly from the small alcoved hall. This feature in the very successful house which has been built from these plans is most attractive. The three long, slightly bowed windows extend to within twenty-two inches of the floor. A shelf three feet in depth was placed in this window and under it the coils of the semidirect radiator. Here plants, ferns and stately palms were set, while suspended from the top of the window frame were three beautiful fern balls. The effect of sunlight filtering through the feathery green was delightful and added greatly to the distinction and beauty of the room.

The woodwork of the living-room includes a four-foot wainscot. Built in the eastern wall near the fireplace are the book shelves. These shelves are set flush with the wall and faced about with a plain six-inch trim, like the standing woodwork of the room. When filled with books carefully arranged with due regard for the colors of the bindings this becomes a very decorative feature.

About the fireplace six-inch unglazed tiles are used for facing and for hearth, in plain color, suitable to the decorative scheme of the room.

The mantelshelf should be absolutely plain, stained and finished like the standing woodwork. For this a heavy board should be used, supported by brackets of wrought iron, showing on the rough-

ened surface of the iron the marks of the hammer.

If ash is used for the woodwork a very artistic effect is obtained by treating the wood with a silver-gray stain. There are stains now made which do not streak or show laps and are easy to apply. These have none of the objectionable features of many water or spirit stains, as they do not raise the grain of the wood in the least, thus effecting much saving of labor in obtaining a smooth surface. There is also a varnish which can be applied over the stain and which gives an effect that is soft and dull, without rubbing. This, of course, is much more economical than the old way of applying sev-

eral coats of varnish and rubbing with oil and pumicestone. The finish which we refer to does not contain wax and dries well. It is also tough and durable.

In the dining-room adjoining the living-room the walls may be paneled to the cove of the ceiling line. An extremely attractive combination is made when bog-oak stain is used on the ash paneling of this room, which opens directly from the gray of the living-room. This stain is a dull dark green, very rich in tone, and makes an excellent setting for either oak or mahogany furniture.

The photographs shown are from a very beautiful room in a much more costly and elaborate residence than the one we are considering; however, the general form of the wood paneling outlining the plain plaster panels at intervals gives an effect which can be successfully introduced in the simpler house by eliminating the decorative line of plaster ornament (see illustration) of the ceiling and the carved swags of fruit on mantel and doors.

Built-in furniture properly designed finds its place readily in such a house. Buffets and china closets, window and inglenook seats go far toward making the rooms in which they are placed attractive and livable, and if planned for in the beginning do not add materially to the finished cost of the house.

Stains suitable for treating the interior woodwork may be purchased ready prepared for use, and should be applied with a brush directly to the bare surface of the wood. Where a lighter tone of the



## *A Small House of Moderate Cost*

color is desired it is possible to use a stain reducer (liquid), which may be added to the mixed stain and will lighten the tone. The stain should always be tried out on a small block of the trim. In this way one can be sure of the result before applying to the actual standing woodwork of the room.

After the stain is thoroughly dry the finishing varnish may be applied. The varnish which we would recommend provides a soft, dull surface resembling wax, but in reality is a varnish which dries hard in a few hours' time and is durable and easy to care for.

The floors of the house are the next point to be considered. Where the economic conditions permit oak should be the wood used for these, at least in the living-rooms. Thoroughly seasoned lumber should be carefully selected, the boards well laid, fitted and smoothed. A light brown stain is a good choice for color, as it supplies at once the tone which time produces later, and a more harmonious room is possible where there is no sharp crudeness in the floor color, as is often the case where new oak or Southern pine is used under the floor varnish.

There are several excellent floor finishes on the market, some of which produce the soft polish of the well-rubbed waxed floor, without the attendant slipperiness of wax, and, more important to the housewife, without the constant rubbing which the waxed floor requires.

The floors of the living and dining-rooms in the house shown in the plan should be of the same wood and treated in the same way. If of oak a filler should be used after the stain has been applied, and it should be remembered that the filler must be treated with the same stain before applying. When the floor has thoroughly dried two or more coats of the floor finish should be given it, allowing at least twelve hours' time between coats for drying.

For the standing woodwork of the two small bedrooms ivory white paint may be used. Two or three undercoats of white lead are necessary, to be followed by the final coats of ivory paint. This last coat may be flatted with turpentine to secure the eggshell surface which is desirable.

In the bath room hard plaster marked off in six-inch squares like

tiles and finished with a high-gloss wood enamel forms an excellent wainscot. These may be six or seven feet in height and finished by a wood mold treated with the same enamel. The wall above may show a painted surface or be covered with a highly glossed paper of appropriate design. The surface of this paper is impervious to moisture.

In the service department of the house the standing woodwork may be left in the natural color and finished with a good tough varnish which will withstand heat and moisture.

Next month we will discuss wall treatment for the various rooms of this little house, together with hardware and lighting fixtures.

THE INTERNATIONAL STUDIO Year Book of Decorative Art, 1909, forms a complete record of the best work in decorative art being produced throughout the world and contains some hundreds of illustrations (several in color) of interior decoration, furniture, fireplaces, mural painting, wall papers, stained glass, wood carving, metal work, plaster work, stonework, stenciling, pottery and porcelain, glassware, tapestry, embroidery and needlework, etc.



BUILT-IN FURNITURE, BUFFETS AND CHINA CLOSETS, WHEN PROPERLY DESIGNED, MAKE THE ROOMS ATTRACTIVE

# THE SCRIP

ELISABETH LUTHER CARY

THE COLLECTION OF MR. JOHN  
G. JOHNSON  
THE EARLY ITALIAN PICTURES  
BY WILLIAM RANKIN

ABOUT a hundred pictures illustrate the Early Renaissance among Mr. Johnson's Italians. This group merges almost imperceptibly into the equally important body of High and Late Renaissance examples, which are not discussed in the present notice. Even within my limits there is matter of inexhaustible interest to the student, but I must confine my attention mainly to typical works of the more central and well-known schools. A rough orientation of the general historical representation may be given, for there are broad traditional characters which do not depend upon an exact adjudication of authorships. In the case of numerous beautiful and significant things we are only concerned with the attributions, as yet often under advisement, in so far as they help interpretation.

It is, of course, impossible in a brief notice to more than hint at the wealth of the collection in its less monumental but very rare, intimate and sometimes charmingly personal pictures, such as have been painted for private use, perhaps for friends, and have passed through the hands of the more exclusive collectors. Nor can any idea of the real value of the collection be gained if we neglect the numerous works, as predella pieces, in which, even in religious themes, the Italian artist has been inspired by the

life around him to fresh and spontaneous invention. This aspect of many of Mr. Johnson's pictures is worth careful attention, for we are apt to think of the Italians as formal stylists who never unbend, whereas here we often feel a sympathetic relation to modern modes of painting and as we pass to the northern European schools, so richly represented in the gallery, we have little sense of an essential opposition of ideals.

As concerns the general distribution of examples within our group we have nearly two score of Florentine and Umbro-Florentine paintings and about the same number of north Italian works, including the Venetians. Nine or ten Siennese examples, and about the same number from Umbria, the Marches and the Roman School fill up



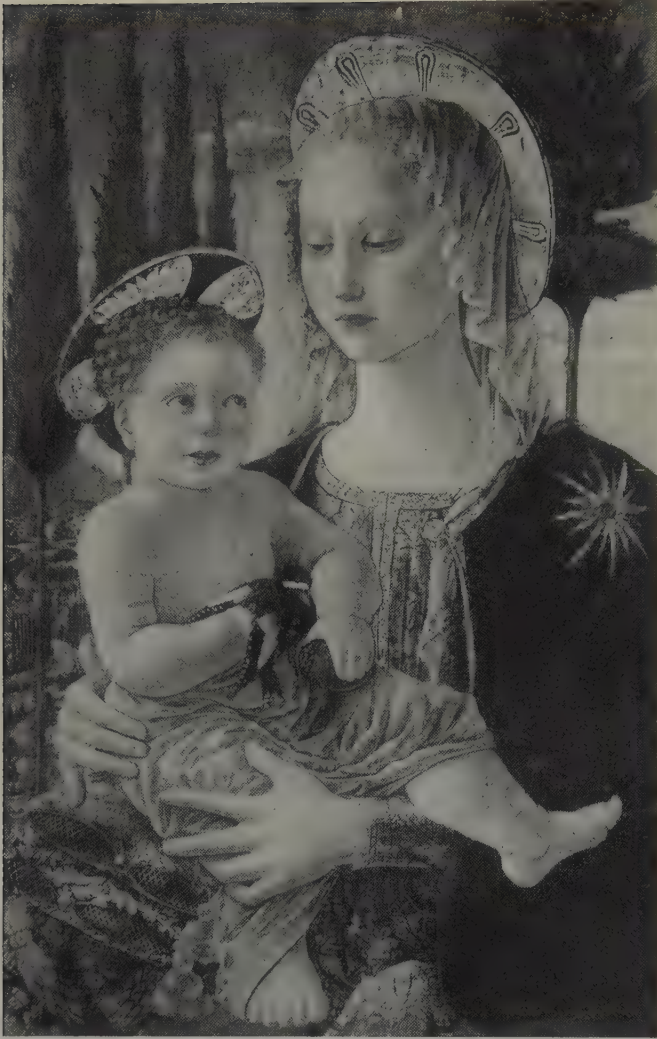
*Collection of John G. Johnson, Esq.*

CRUCIFIXION

BY FRANCESCO VANNUCCHIO



## The Johnson Collection



Collection of John G. Johnson, Esq.

MADONNA

ATTRIBUTED TO A FOLLOWER OF  
PIERO DELLA FRANCESCA

the hundred. We may consider the Siennese masters first, as representing the most conservative type and as including several of the few distinctly medievalist Italian painters.

A typical Siennese *Crucifixion*, a small devotional panel, is attributed by Berenson to Francesco Vannucchio, a rare artist of the second half of the trecento, who signs a similar work at Berlin. This panel, which we reproduce, gives a sort of cross section into the Siennese nerve and sinew, in a state of rather volatile passion. We have a prototype for Crivelli's, Giulio Grandi's, Guido's or Lo Spagna's passionate imploring, so superbly shown in the collection. The student should compare this vivid work with an impressive *Crucifixion* of

more reticent style in the Bryan Collection (No. 189), belonging to Duccio's school, and with another fine work, of Simone's following, in the possession of Mr. Louis Ehrich.

More strictly traditional, severe and important is a predella piece by Bartolo di Fredi of seven single figures, *Christ between Mary and John and Four Saints*, an exceptionally strong example of quite monumental character, comporting with the personality of the artist as a dignified magistrate of the Republic. This painter has been unduly neglected, owing, perhaps, to the damaged condition of his highly original series of decorations in the Parish Church of San Gimignano, the only important extant monument of his style on a large scale. In this same region, but a little later, are two small *Madonnas* labeled Taddeo Bartoli and a small panel of *Two Saints*, long-proportioned figures, either Siennese or Umbrian, in a minor phase of the early quattrocento.

An ordinary *Madonna* by Sano and an excellent and delightful specimen of the inventive, intuitive and often highly imaginative art of Giovanni di Paolo introduce us to the Fifteenth century. No true Siennese painter cares for the mere science of the Renaissance, but the highly gifted Matteo, while entirely native and loyal to ancestral tradition, is, like Giovanni di Paolo, inspired by Florentine ideas.

His *Madonna* here, a radiant example, complements the superb *St. Jerome* in the Fogg Museum, and is one of the masterpieces of the gallery. Matteo's genial pupil, Cozzarelli, is also present with a similar theme, comparable to the *Madonna* in the remarkable collection of Mr. D. F. Platt and a fine predella piece in the possession of Mr. Walter H. Crittenden. An interesting manuscript illumination, not necessarily Siennese but of the medieval tradition, may be mentioned in this connection. Attributed to Francesco di Giorgio is the exquisite *Profile Portrait of a Blonde Lady*, possibly Isotta da Rimini, once given to Piero della Francesca or to Uccello. The present more satisfactory attribution may be tested by a comparison with a *Portrait of a Lady* in the Cook Collection at

## The Johnson Collection

Richmond, acknowledged to be by the famous Siennese architect and painter. Siennese portraits are exceedingly rare and in no phase of art does the school attain a higher perfection. The subtlety and distinction of line and pattern, the refinement of the enamel-like tempera execution, no stronger than a delicate flower, bring this work into the rarest class of early Italian portraits, characterized by a direct classical simplicity of aim and a chastity of means which compare with Hellenic coins or the medals of Pisanello.

Before coming to examples of Renaissance origins or of a transitional style in Florence we may note briefly two trecento pictures: a Gaddesque *Annunciation* of some charm but of minor importance and the fine late Fourteenth-century panel, *The Mystic Marriage of St. Catherine*, now given on Siren's weighty authority to Angelo Gaddi, which has a touch of realistic feeling, and a sense of the particular model, such as we observe in John of Milan. Called Giottesque, and disposed with the classic and monumental feeling of the earlier Giotteschi, although betraying in its stylized draperies a survival of Lorenzo Monaco's time, is a charming *Madonna Enthroned with Saints and Angels*, helping us to see the transition to the Renaissance attitude, implicit here, to be a gradual modification in the more conservative men. With a little more of force and science this delicate piece would approach the work of the young Pesellino.

For a definite illustration of the budding life of the new age we may turn to a decorative picture of north Italian origin, perhaps of Pisanello's following, but more modern and simple than Pisanello when painting—with an affinity, let me

say, to Starnina or Masolino. A dark lady with blonde hair worships an idol enshrined in a rustico temple. There is a flowered foreground and a landscape vista. The lovely tempera color, deep wine-red, lilac and deep greens, seems Veronese, and is not of Masolino's or the Florentine type. We shall see a somewhat similar harmony in the *Madonna* given to Squarcione. I emphasize this lovely picture for its objective outlook and descriptive character; the figures are in their field in a fresh and almost Masacciesque way. Transitional pieces of this quality are rare, instructive and altogether delightful.

The influence of Masaccio's initiative has an almost incalculable value for subsequent Florentine and Umbro-Florentine developments, and yet is exerted on strictly classic lines in a logical expansion of the ideals of the still more monumental Giotto. Renaissance realities, as distinct from the different forms of realism worked out by narrower



Collection of John G. Johnson, Esq.

MADONNA ENTHRONED  
AND TWO SAINTS

BY DOMENICO GHIRLANDAIO OR MAINARDI



## The Johnson Collection



Collection of John G. Johnson, Esq.  
NATIVITY

WITH TRANSITIONAL FLORENTINE FEATURES

men, are what the student of art must take as his standard and point of departure, and it will be interesting for us to observe first the more radical and technically advanced types among Mr. Johnson's illustrations. In Masaccio's immediate following everything has great historical interest, and *The Madonna in the Clouds*, with saints and angels, ascribed by F. J. Mather—quoting Fry—to the school of Pesellino, who was a Masaccio follower in his early years, belongs to this rare category. It is by a secondary artist, but the solid construction, firm drawing, flexible action, rich color and a definite and masculine stylization on a naturalistic basis exhibit well the newer ideals of form, as against the survival of medievalist idioms, such as even Lippi retains. We recall here Domenico Veneziano and the unknown painter of the triptych of the *Madonna and Saints* in the Carrand Collection, a *Crucifixion* at La Quiete near Florence and a *Saint Anthony of Padua* in the Berlin Gallery (No. 1141).

Another picture, of a later time indeed, illustrates, I think, Masaccio's influence indirectly through Domenico Veneziano and the great Piero della Francesca, who works out in landscape to an almost modern stage, as no one else quite does, the objective principles implicit in Giotto and established in essentials by Masaccio. The work,

which we reproduce, presents an upright *Madonna* with a background of cypresses and pines and a landscape, and has been attributed to Lippi and recently to Botticini, an artist of a less robust type than our unknown painter. We have here, indubitably it seems to me, the notes of Piero della Francesca's style in an immediate follower—as the columnar form, the breadth and sweep of the handling and, especially, a certain tonal reality in the whole field, with local light and air.

Through D. Veneziano and the neglected but substantial Baldovinetti the Masacciesque tradition is handed down to Verrocchio, concerning whose activity as a painter—or a pictorial *impresario*—there is less agreement than on the limits of his atelier and influence. *Three Saints*, a life-size group of competent, sturdy and dignified character, represents his immediate school, and is of considerable historical importance. The color may help connect the work with other strong Verrocchiesque pictures, like the altarpiece in the Uffizi. Francesco Botticini, probably at one time in Verrocchio's studio, may be seen here in a characteristic early work, a *Madonna* similar to one in the Holden Collection at Cleveland, and there are two less important but still charming pictures, *Nativities*, which are in the *milieu* of Botticini or are ascribed to him.

## The Johnson Collection

Domenico Ghirlandaio, as one of Baldovinetti's pupils, is in the "advanced" tradition of Florentine painting and has been often accepted as a sort of type of the Early Renaissance. Mr. Johnson's important altarpiece, *The Madonna Enthroned and Two Saints*, of which we give a reproduction, exhibits the style well in its easy grace, cheerful naturalism and definite, competent design, although the execution of the work, and perhaps even the composition, probably belong to Mainardi, Domenico's most faithful follower. A series of predella scenes, given to Davide Ghirlandaio, are of independent and racy character, like the work of Berenson's *Alunno di Domenico*. The *Pieta*, in a landscape of great charm, ascribed by Berenson to Granacci, gives us a brilliant example of craft, and shows us what a thorough teacher Domenico was. The state of preservation of this picture is remarkable. A large and interesting *Madonna*, given to Domenico, seems of later and looser style than his. It is a puzzling work, more like Bugiardini or Ridolfo Ghirlandaio.

More fascinating to us than the "scientific" and "progressive" or realistic schools of Florence, precisely because they keep in memory the generalized and idealized modes of vision which our modern minds forget or ignore in the research of the literal and the familiar aspects of life and nature, are the half medievalist masters, from Fra Angelico and Lippi on. This more conservative side of the art in Florence is richly illustrated in Mr. Johnson's group. We must first note a very exceptional example of transitional style and not of direct Florentine origin, although it seems to have Florentine features. A *Nativity*, with an aristocratic Virgin and St. Joseph, is introduced into an elaborate landscape. A shepherd boy pipes to an angel while his dog barks at the apparition. The background is of transitional character with architectural features which might be identified in north Italy—perhaps, in the Milanese region. The color is suffused, schematic and "feminine," like an early Gozzoli, and we have at once a free type of composition, similar to the

French miniatures of the period, about 1450, and those romantic landscape formulas, derived from the Middle Ages, which go on through Lippi, Botticelli and Filippino to take on a strangely modern phase in Piero di Cosimo.

The contrast between such work and the landscape in the picture I have called an offshoot of Piero della Francesca is worth observing, for it illustrates a broad temperamental distinction in a continuous tradition. The authorship of this remarkable *Nativity*, of which we give a print, should puzzle the experts. Several Florentine pictures of this early time express a similar idyllic feeling, a sort of sacred *genre*. The lovely small *Annunciation* given to Michelino is entirely inspired by Fra Angelico, yet glosses the Frate's classic chastity with a delightful decorative embroidery. A fine large *Nativity*, also called Michelino, with angels floating dreamingly in the air, has a touch of the Frate and of Lippi, with a little more of mundane elaboration. It might be by Jacopo del Sellaio. The work attributed to Fra Angelico himself, an Entombment, with portrait types, has great charm, but it is hardly an important or typically representative example. Gozzoli's early *Madonna*, on the other hand, is a lyric picture which will delight all lovers of this artist—and who is not a lover? W. R.

(To be continued)

MR. AUGUSTUS KOOPMAN has been showing an exhibition of paintings, etc., at the Cottier Galleries.



Courtesy M. Knoedler & Co.  
SHEPHERDESS

See next page  
BY L. CHIALIVA



## In the Galleries



Courtesy M. Knoedler & Co.

PALAZZO CORNER

BY RICO

### I N THE GALLERIES BY HAROLD BENTLEY

THE excitement of the John S. Sargent water-color show having died away at the Knoedler Galleries, 355 Fifth Avenue, one has a little more time to wander among the other pictures hanging in the rooms. Among these is an exceedingly beautiful example of the art of Martin Rico, which makes his recent death all the more deplorable. This is called *Palazzo Corner, Grand Canal*, and discloses the man's remarkable facility in depicting architecture, giving the gaiety of the structures of the lovely city of the Adriatic, the freshness of the atmosphere, the sparkle of the greens and the gay life of the waterways, for these last are filled with gondolas. It is all essentially Venetian, all artistic in environment, and one comprehends the *dolce far niente* of the life there. The sun shines on these old buildings, with their wonderful façades, their tiled roofs and decorated doorways and windows, and away

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up on the top of a great palace is a summer garden from which figures gaze down on the scene below. It has all the charm of Rico's earlier manner and spontaneity. The favorite, Chialiva, is here with some of his sheep, and a pretty maiden tending the flock, assisted by her faithful dog. Behind are some trees and the whole is filled with brilliancy.

SCOTT & FOWLES show at their gallery, 295 Fifth Avenue, New York, several pictures by the modern Dutchmen, notably one of considerable importance by the doyen of that school, Josef Israels. It is a life-size figure of a man and is called *Old Age*. Here the distinguished Hollander has caught the spirit of his venerable sitter, a man leaning his head on one hand while with the other he grasps a staff. The subject is, of course, one of the Dutch peasants, and the artist has rendered him in broad touches, with great directness and charm, and there is an abundance of rich, unctuous color.

A Fantin-Latour, *Venus and Cupid*, is one of the poetic fantasies of the distinguished and lamented Frenchman, a nude figure floating in the clouds



Courtesy Scott & Fowles Galleries

OLD AGE

BY JOSEF ISRAELS

## *In the Galleries*

with the little god flying near by. All the delicacy of flesh tints, the grace of movement, the refinement and masterly qualities of technique are apparent, while, of course, the composition has much decorativeness. A rarely charming example by Cazin is also displayed, wherein there is a sky of tender tones and the greens are treated with Cazin-like charm of handling. By Courbet there is a dark and powerful marine of mid-ocean, with lowering skies and

angry wave forms, a storm descending with great violence. This is painted in heavy impasto, perhaps with a palette knife, but always with sure touch and conviction, and it is eminently char-

acteristic. Another work is a dainty little evening effect, by Cazin, of a house against the sky, while from the Graves sale is the remembered and important example by Jean François Millet, *Sheep*

*Shearing*, one of the famous hundred masterpieces of the Barbizon Monument Association show of 1892.

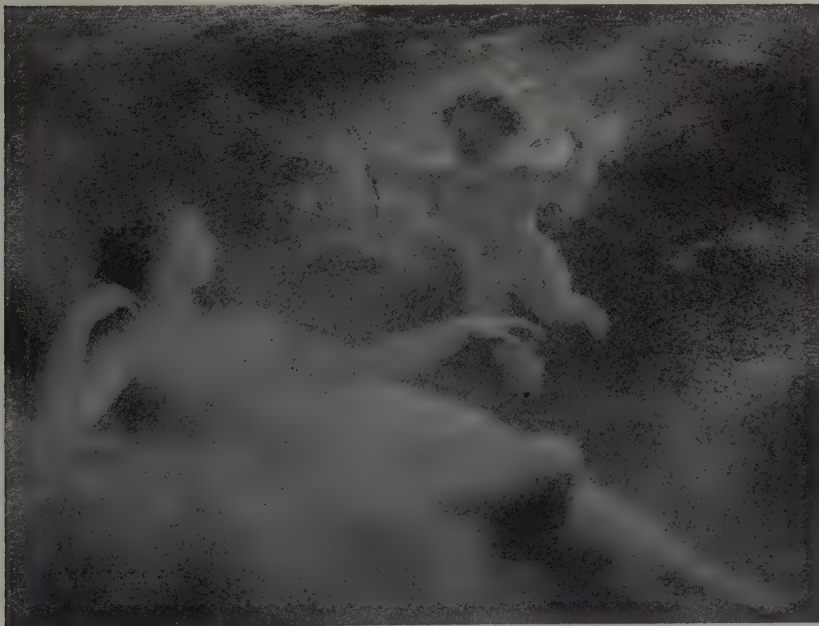
Two important and unusual examples by the Barbizon men may be seen at the galleries of Arthur Tooth & Sons, 420 Fifth Avenue, New York. They are by Charles Jacque and Constant Troyon. The first is *Sheep in the Woods*, and the distinguished *animalier* probably never surpassed the paintings of these beasts, a great flock being rendered with distinction and rare



*Courtesy Arthur Tooth & Sons*

THE FERRY

BY CONSTANT TROYON



*Courtesy Scott & Fowles Galleries*

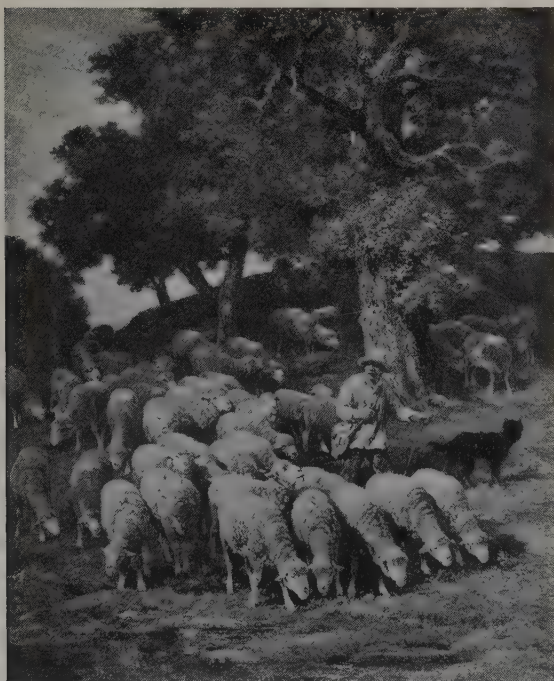
VENUS AND CUPID

BY FANTIN LATOUR



## In the Galleries

ability. A shepherd guards them, assisted by his black dog, and some of the animals wander down to a pond in the foreground. Behind are some sturdy oaks, with gnarled branches, in which the drawing is careful and characteristic of the growth, while the whole tone of the picture is harmonious. The Troyon is no less important in its composition, color and admirable painting of the animals. The new building of Arthur Tooth & Sons, on the corner of Forty-eighth Street and Fifth Avenue, will be completed by May 1 and it is expected to be one of the most completely fitted establishments for the display of art in this country.



*Courtesy Arthur Tooth & Sons*

SHEEP IN WOODS

BY CH. JACQUE

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*Courtesy William Macbeth*

A RUGGED FARM

BY J. FRANCIS MURPHY

At any rate, every modern convenience has been installed and the experience of years will have gone into its construction.

AMONG the group of American painters whose canvases are seen at the galleries of William Macbeth, 450 Fifth Avenue, New York, none, perhaps, has more of an appeal to the public than J. Francis Murphy, the landscapist. We reproduce here his *A Rugged Farm*, one of his recent performances, showing a hillside with bare trees against a pearly gray sky, and touches of autumnal yellows here and there. It is such a picture as the man loves to depict and was executed near his place in the Catskills, where he remains for a good part of the year. These trees are silhouetted against the sky, and the painter has generalized his nature, getting an elemental quality of strength and so being impressive. Another man whose pictures have been seen to advantage this season in these rooms is Charles W. Hawthorne, and a little lad in white, a sort of scullion, as well as one of his larger efforts disclose ability of a high order and a sympathetic rendering of the figure. The exhibition of the work of Arthur B. Davies, a very comprehensive one, by the way, attracted a large attendance, and while no little discussion ensued, the man has a large and enthusiastic following. A collection of pottery from the Volkmar kilns contains many exquisite tints, with lovely surfaces, with charm of form and of great decorativeness.



## In the Galleries



Courtesy Frederick Keppel & Co.

PIERROT CONTENT

ENGRAVED AFTER WATTEAU, BY E. JEAURAT

AT THE Keppel Galleries, 4 East Thirty-ninth Street, New York, an exhibition of engravings remains on view until May 4. Among the many artists of the Eighteenth century in France there are representative examples by Watteau, Lancret, Pater, Chardin, Boucher, Van Loo and Fragonard. The leading motif of this exhibition is that of Watteau and of his pupils Lancret and Pater. Strange, is it not, that of all the painters who have portrayed "*les fêtes galantes*," two—and of those the greatest, Watteau and Pater—should have been Flemish and not French; that Lavreince, whose "*interiors*" are the most beautiful, should have been a Swede; while

Freudeberg, to whom we owe the inception of the incomparable *monument du costume*, was born in Berne, Switzerland? These true artists, while observing and recording with a loving hand every outward beauty of a highly civilized society, have not been swept away on the tide of fashionable license—as were too many of their contemporaries whose shameless prints are the hidden prize of the collector.

AN IMPORTANT work by José Weiss, pupil of Harpignies, is shown by R. C. and N. M. Vose, Boston. It is called *Spring Flood* and depicts a rainy day, the great cloud masses in motion, their edges gleaming with light from the overcast sun, and the stream swollen over its banks.



Courtesy R. C. and N. M. Vose

SPRING FLOODS

BY JOSÉ WEISS

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## Book Reviews



Copyright, 1905, by Photographische Gesellschaft  
DUTCH ORPHAN GIRLS

Courtesy Berlin Photographic Company  
BY N. VAN DER WAAY

REPRODUCTIONS of the best work of such Dutch artists as Israels, Jacob and William Maris, von Marcke, Mesdag, Blommers, Roelofs, Progenbeck, Artz, Bischof, Gabriel, Mauve, Neuhuijs have been shown at the galleries of the Berlin Photographic Company, 14 East Twenty-third Street, New York, in an interesting exhibition arranged by Mr. R. Lesch.

THE twelfth annual exhibition of the Ten American Painters has been on view at the Montross Galleries, 372 Fifth Avenue, New York. This interesting exhibition will be described in a later issue.

### SUGGESTIONS FOR THE COLLECTOR AND THE HOUSEHOLDER

THE "Collector's Manual," by N. Hudson Moore, just issued by Frederick A. Stokes Company, is a comprehensive guide for the assistance of collectors in gathering examples of such furniture as tables and sideboards, chairs and sofas, chests and cupboards, old-fashioned bedsteads and timepieces, desk secretaries and bureaus and such other objects as English pottery and porcelain, antique glassware, brass and copper utensils, lusterware and old pewter. The book is illustrated with 336 illustrations, with quaint page borders by Amy Richards. A good complement to this serviceable treatise, which is packed with curious and useful information, is Helen Churchill

Candee's "Decorative Styles and Periods in the Home" (Stokes). This book addresses itself frankly to those who have a taste above the slipshod makeshift of the cheap factory, but little or no special knowledge of decorative styles. To the householder of intelligent curiosity and modest purse these pages will bring a welcome familiarity with the historic meaning and the practical beauties of the product of the periods of the three Louis's, the Empire and the successive English development from Tudor to Sheraton, not omitting a short estimate of the tendencies, French, English and American, of "L'Art Nouveau," one of the American expressions of which is, "instinct with the nervous sensitiveness that is a national trait."



From Collectors' Manual, Frederick Stokes & Co.

WROUGHT-IRON CHEST







